



CRYPTIC

MAGAZINE

No.3

SEX HORRIFYING
TALES OF TERROR
FEATURING

EVIL DEAD'S
TOM SULLIVAN

MARIO BAVA'S
FIVE BOLLS UP AN
AUGUST MOON

NEW HORROR BRINGS
HATCHET

THE FORGOTTEN
METROPOLIS

TATTOO MASTER
NICK WIGGINS

CUT SKIN DEEP WITH
MISMOOMENUS

JEFF HATRIX

\$7.95 US \$9.95 CAN



Exclusively Distributed by RCS

INTERVIEWING A MONSTER

KANE HODDER

© Sullivan

CRYPTIC MAGAZINE



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Letters to the Editor



Dear CRYPTIC MAGAZINE,

I stumbled upon your magazine at a Tattoo shop and instantly fell in love with it. The short illustrated stories are amazing and in so many flavors and styles. I think something like this is long over due and will soon be huge. I was very pleased to be one of the first to find this little gem of a magazine. I feel you have really catered to us the horror fans and hope to see this magazine for issues to come. When can I get a subscription to it as well?

from Antonia Centofante of Minneapolis MN

CRYPTIC MAG: Well first off, we would like to thank not only you but the Tattoo shop owner whom had our product available for you in the first place. We are pleased to have made another loyal reader and hope to keep you coming back for more. Please tell everyone you know who is a horror fan about this publication and yes we will soon be taking subscriptions, we just wanted to survive our first year before we committed to it. If you love the magazine check out the channel!

Thanks for asking and reading.

Send your Letters to the Editor to: crypticmag@aol.com

Important Notice to CRYPTIC Readers from the Publisher!

Hello CRYPTIC fans and Horror Hounds alike!
We have gone through some major changes and upgrades so to speak of; CRYPTIC will no longer be published under the Dead Dog Comics Banner.
And we at CRYPTIC have purchased all characters, stories

and or likeness there of, including series, titles and logos. Dead Dog Comics will be no more and its current owners and so called shara holders have sold all properties and or license agreements to any and all published works as well as non published works that were contracted under the Dead Dog banner to us at CRYPTIC. Please don't take it as a negative, but rather a positive. The magazine will grow outside of just quarterly publications and you will still see your favorite stories, artist and characters within the pages of regular CRYPTIC publications or Specials under the CRYPTIC BANNER. You will also find your favorite movies, stars, monsters, monster makers, artists, writers, directors and more within the pages of CRYPTIC MAGAZINE as well as on the screen at CRYPTICTV.com or CRYPTICTELEVISION.com as of 10/21/2006, so don't miss a single day of it and the fun. We would like to thank our fans and artists who have supported Dead Dog over the years and hope you will still find us and our works in the pages of CRYPTIC MAGAZINE. Also we would like to thank all of you for your support at the raging horror and film festival known as CRYPTICOMINNEAPOLIS.com. This is the place to get your one way ticket to terror and horror fun as well as the latest info and interviews from the best the genre has to offer you die hard fans out there. So thanks again and we will see you at the next big horror con or on line at one of our sites on the web very soon.

CRYPTIC MAGAZINE &
TELEVISION INC.
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Chaz DeRoss

DOCTOR DEATH

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LETTERS: THOMAS WHITE



A YEAR FROM RETIREMENT...
AND THOSE BASTARDS PUT
ME ON PATROL.

HEY, ROOKIE!
SENT A LINE OF THOSE
PARAMEDICS OVER
TOW.

SOME SAYS I'M
SOMES CRAZY.

IN MY CAREER, I'VE DEALT WITH SOME
COMPLICATED SHIT. SPENT A LOT OF
HOURS IN CHEF'S OFFICE.

THEY SAY I'M A
STUBBORN S.O.B.

I DON'T KNOW
WHAT KIND OF SCHOOL YOU
WENT TO, BUT IF THEY'RE
STILL ALIVE... I ASSUME
THEY'RE ALIVE.

AND A SMART ASS.

SOME SAYS I HAVE LOST
IT... BUT NOT TODAY.

IM TELLING YOU
THERE WAS SOME
ONE HERE.

ON HIM.

SHINE

HE WAS HERE...
I KNOW WHAT I SAW...

IN A COP'S CAREER, YOU
SEE THINGS REPEATEDLY.
NEVER LETTING THEM GET
TO YOU.

MURDER...
SUICIDE...
ABUSE...

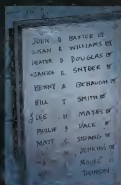
W... WHAT
THIS HELL...

OH, GOD...
WHERE AM I?

... BUT THIS

I BECAME OBSESSED.

IT COST ME MY FAMILY,
ALMOST MY CAREER.



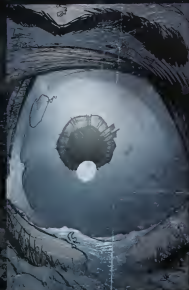
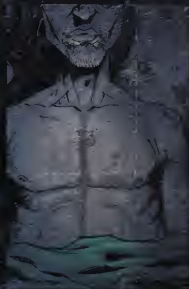
LIKE THEY SAID... I'M
STUBBORN S.O.B.



WAKE UP...
WAKE UP! GOD
PLEASE HELP
ME!



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TO BE CONTINUED...

CRYPTOZOOLOGY

featuring

La Chupacabra



Named because of the way it sucked all the blood from Puerto Rican goats, the Chupacabra has been leaving fear in its tracks for many years now. First spotted in Puerto Rico in 1994, the Chupacabra has since migrated off the island and has recently been spotted in many locations, including South America as well as the U.S. Although it was named because of its choice of goat blood as a meal, the Chupacabra has reportedly attacked and devoured the blood of a wide variety of animals, including dogs and sheep. As far as we know, there have yet to be any human fatalities. Due to the distinct technique the strange animal has of killing its prey, it is very easy to tell if the Chupacabra was involved in an animal's death. Animals are found with puncture wounds in their neck and most of their blood removed. Often, the victim's organs have disappeared, even though the only wound is a small hole in the animal's neck. Reports of laser-like cuts on the victim's ears are also common. **Since the early 1970s there are hundreds of sightings and animals slain by the Chupacabra.** Although some people say they have seen the Chupacabra's tracks, in many cases there are no signs of blood or tracks around the dead animals.



Fictitious Facts of the Chupacabra!

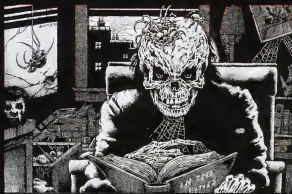
Chupacabra means goat sucker. This creature was reported to have been seen throughout the Caribbean, several countries of South America, and even in Florida. It has been reported that this creature kills animals by sucking all the blood from them. There have been found many dead goats and farm animals throughout these countries. These animals were found with puncture wounds around their neck. Some have reported that the creature is alien in origin and that UFOs have brought them to us, others say that they are creatures created by the government. Chupacabras have reportedly killed thousands of animals in Puerto Rico and the United States. Dozens of people have claimed to have seen this animal.

This photo is posted all over different websites and is believed to be the skull of a Chupacabra, however, you must admit it resembles the features of a mutilated common household cat.

Chupacabras are described as about 4 feet tall when standing erect, have huge red elongated eyes, grey skin that is part fur and part feathers, short arms with claws, legs like a kangaroo, and a line of sharp spikes down the middle of its back. They are supposedly very powerful animals. Some report that the Chupacabras have wings and can fly. Chupacabras seek out farm animals, including goats, chickens, and horses. It punctures their flesh and literally sucks the blood from their bodies. Internal organs have sometimes been removed. Chupacabras have also been seen in other countries, some with a different description, sometimes with the head of a grey alien. The Chupacabra has been spotted in the southern part of the United States, including the desert of southern California. Often orange balls of light show up at the same time as the reports of Chupacabras. Many create a link with UFOs and Chupacabras based on this. Are they a hybrid race? Do you believe some will soon be captured so we can see the truth?

Animal x... Is it monster? Or is it simply imagination made myth?

The Devil's Bookshelf



Back for more, eh? Scroungin' around the local tome peddler's den for another high-octane horror fix? Well, you've managed to drag your twisted, drooling, blood thirsty brain to just the right place. This issue, I'm gonna tease ya with a whole slew of kick ass horror reads that you may or may not have heard of. We're gonna dwell less on multiple works by specific authors and put our darksome energies toward stackin' up a pile of worthwhile page turners to getcha through those long, quiet nights. So drag yourself closer, curl that sickly, jaundiced tail around ya and check out these gruesome grimoires.

To kick it off, allow me to recommend a vicious little Faustian tale called "Others" by Mr. James Herbert. Mr. Herbert is a Brit, hailing from London, and based upon my reading experience, he has never written anything short of phenomenal. "Others" is no exception. It concerns private investigator Nicholas Dismas, a deformed, twisted little man whose soul is as stunted as his body. When Shelly Ripstone enters his office, requesting he undertake a search for her long lost child from a former marriage, Dismas takes the case, starting a chain of events that will lead him to the shadowed halls of "Perfect Rest" a supposed nursing home for the elderly and infirm. What lies in the locked chambers beneath the facility? From whom do the eldritch psychic pleas for help emanate? Why are studios filled with cameras and lighting equipment set up in the bowels of the facility? Dismas will answer these questions and more in his quest...and what he finds amid an evil, nighted world of freakish, malformed children, sadistic pornographers and tortured, red eyed demons will reveal to him his own dark secrets. Investigator Dismas has been to hell...and he's goin' back. Allow him to take you with him. (While you're at it, check out Mr. Herbert's "Rats" trilogy: "The Rats", "Domlain" and "Lair". It'll rock ya!)

Need some more? Alrighty then...check out Shaun Hutson's "Spawn" for some wet, visceral shocks. Mr. Hutson got on the good side way back in the 80's with his "Slugs" series of "B" movie, cannibalistic snail novels and a twisted vampire novel called "Erebus". Sure, they're a bit "Out There", but they're fun as hell. "Spawn" on the other hand, ain't funny at all. It centers on former mental patient (and accidental arsonist) Harold Pierce, who is given a position as an orderly at the local hospital upon the closing of the institution that had been his home since the age of fourteen. Horribly disfigured by burns over half his face and body, Harold is a loner, quiet and introspective, with a strong work ethic and disturbing dreams of fire. Things start to get strange when Harold learns that his duties will include the burning of aborted fetuses in the hospital's basement boiler. Crippled by his own guilt at having caused the burning death of his brother and mom, Harold hides the aborted children, burying them under cover of night in the fields outside the hospital, at the base of several high voltage electrical towers. (See where this is goin'?) Cue the unprecedented thunder and lightning, snap the high tension lines, drop 'em into the muck-filled baby graves and whaddya get? Oh yeah, the kiddies pull a "Lazarus" by way of George Romero and they're back, hungry for the red stuff and for vengeance against the mothers who had them murdered. With pulsing, pus-filled craniums full of newfound psychic power, they will have their blood, and Harold will help them. Hutson keeps the suspense and body count high and the gore quotient even higher. There's even an escaped serial killer tossed into the mix. If you're a splatterpunk and haven't read this one, you're in for a treat.

Next up (and really, ya gotta move hell and earth to find this one), "The Cellar" by Richard Laymon. Now I know you're read Laymon. I'm sure you've read Laymon. WHAT!?!? Ya don't read Laymon!? Put this magazine down now and begin knitting.

"BEST HORROR NOVELS" - **THE ROCK**
 "BEST HORROR NOVELS" - **THE ROCK**

RICHARD LAYMON

THE CELLAR

Cause your ass needs a shawl! "The Celler" is quite possibly the greatest piece of Drive-In horror lit ever! Consider this: Malcoosa Point, California, home of the gruesome tourist trap "The Beast House". The scene of several brutal murders over the years, the site has become quite a morbid attraction, with several tours offered daily. There are, however, no tours at night. Enter Donna Hayes and her daughter Sandy, on the run from violent husband/father "Roy", recently released from prison. Bugged down in Malcoosa Point after an auto mishap on a foggy night, the two will come to learn the dark secret of "Beast House" and the inhuman, murderous thing that calls the cellar its home. This novel will scare ya. It also boasts one of the damndest, most original creatures I've ever heard described in a novel. Read it, I dare ya.

Finally, some goodies to round everything out. Pick these up for solid, Grade A, "SD" approved, horror goodness:

"Blood Crazy" by Simon Clark: A zombie-esque commentary on growing up.

"Twilight" by Joseph Citre: When you go searching for a "Loch Ness Monster" wannabe in the dark woods of Maine, ya might find somethin' worse.

"Deranged" by Harel Schechter: This one's a true story. The life and (oh boy,) crimes of the most seriously twisted



INTERNATIONAL BESTSELLER

OTHERS

"A terrific mix of Andrew Vachas and Stephen King—the stuff of great nightmares." —Booklist

JAMES HERBERT

and evil serial killer of all time, Albert Fish. (Honestly, this book scared the hell outta me.)

There you have it. A Devil's Dozen of the darkest, coolest horror novels available anywhere. Most are available on the internet via Ebay or Half.com at affordable prices. Some are available on the local bookseller's shelf. However ya get 'em, get 'em.

Before you crawl back into your respective shadows (and please, clean up your slime trail as you once away,) let me take a moment to congratulate Mr. Ray Garton on his newfound success and exposure through Leisure Books! Mr. Garton, featured in the first installment of "DB" is one of the greats in the industry. Having just launched into a huge, multi-book deal with the good folks at Leisure, he is poised to get his just desserts! Mr. G. can't tell ya how happy I am for ya! (And for me, I got to read all this stuff, ya know.) Kudos.

'Til next ish, . . . keep supportin' your friendly, hard workin' horror authors. Search 'em out and read 'em after dark, when everybody's asleep. They're better that way. Time for a smoke. I think my lungs are startin' to "pink up"

P.S. The Smokin' Devil is currently reading "Dusk" by Tim Lebbon and "The Attraction" by Douglas Clegg

INTERVIEWING A MONSTER

KANE HODDER

By Joe Knetter

"That's as far as you go, Puke."

In the summer of 1990 I was a 14-year-old longhaired horror fan that wore nothing but Metallica shirts. I had a routine that summer. I would go over to my friend's house (coincidentally, his name was Jason). We'd spend hours listening to Motley Crue's *Dr. Feelgood* while playing the Nintendo game *Ninja Gaiden*. At some point in our game play we'd need to take a break.

Our break came in the form of a martial arts movie we had rented from our local Kwik Trip. It was a movie we watched without fail each day that summer. A movie we never returned. That movie was *Best of the Best*. For those not familiar with the movie, seek it out. It's good shit.

Our favorite scene in the movie was the bar room fight that occurs right after the members of the US team are picked. The guys get one last night out on the town before they begin three months of intense martial arts training in preparation for the contest. At the bar, Travis, played by the late Chris Penn, begins dancing with a girl. Burt, the girl's boyfriend who is shooting pool, is told what is going on and decides to put a stop to it. He pushes Travis and menacingly says the words I opened this piece with. A large bar room brawl takes place with the US team pretty much kicking everyone's ass.

The reason it was our favorite scene wasn't because of the fighting, which was pretty good. The reason we loved it? It was the first time we saw and heard the man behind the hockey mask, the actor that played Burt, none other than Jason Voorhees himself. . . . Kane Hodder.

Kane Hodder was born on April 8th, 1955, in Auburn, California. At the time, weighing in at 11 pounds, 9 ounces, he was the largest baby ever born in the city. A fitting beginning for the man who would go on to play one of the most vicious horror icons of all time.

Kane began working in the film industry as a stuntman. Some of the genre films he worked on early in his career includes: *The Hills Have Eyes 2*, *House*, and *House 2*. During the '80s Kane was involved in a stunt mishap that caused a great deal of his body to be badly burned. It proved to only be a temporary setback, as his love for the craft overshadowed any thought of stepping away. To demonstrate the guts and fortitude be

possesses, Kane has had some flames tattooed over some of his burn scars. How's that for not letting something get you down and taking it head on? He's got balls for sure . . . and heart. Kane demonstrates that by spending a lot of time visiting and working with children in hospital burn units. It gives him great joy helping the kids get through something that he went through.

Kane's breakout performance came in 1988 when he took over the role of Jason Voorhees in director John Carl Buechler's Friday the 13th, Part Seven: The New Blood. It was a new Jason. No longer was he an overgrown mongoloid retard. In Part Seven Kane took it a step further. He was now a killing machine. Kane's Jason didn't fuck around. It was just Kill, Kill, Kill. Fittingly, Kane has the word "Kill" tattooed on the inside of his lower lip.

The shot of Jason walking out of the water, after being released from the chain that held him down, was fucking amazing. He had big broad shoulders with bones and tissue sticking out of his back. It was a complete "Don't fuck with me" look. It's no wonder many people cite the Part Seven Jason as their favorite looking Jason of all the movies.

The next year Kane again donned the mask for the next installment in the series, Jason goes to Manhattan. While the film got mixed reviews from horror fans, it did mark a first. Kane was the first actor to come back and play Jason a second time, and he really seemed to settle into the groove of who he thought Jason should be. The ending of the film was picturesque, with Jason being doused with toxic waste until he reverts back into the child that drowned in Crystal Lake years before. Yep. You can read that again if you want. Still doesn't make a bit of sense to me, and I didn't let Kane back then either.

"That was the scene I hated the most. I thought it right up until we shot it, but I was overruled. That's why I pushed to ignore that ending when we began *Jason Goes to Hell*," Kane says, recounting the scene as we sit behind a table at the Cinema Wasteland convention in Strongsville, Ohio. Fans had been lining up all day to get an autograph from Kane. He obliges and smiles as the fans continue to tell him they are with him and that it sucks he wasn't in FV1.

"Thank you. I agree," he replies, as he stands up for a photo. A male fan steps next to the table smiling widely. Kane walks over to him and puts his hands around his neck for the photo. The guy continues to grin ear to ear as his face turns purple. There are worried looks being exchanged from the fans in line. Kane turns and winks at me, kind of giving me the heads up, you know, check this out. All at once he twists the fan's head off and holds it up in the air. Blood drips down all over his 8 x 10s. Kane holds the severed head up proudly before turning towards the Garbage can that sits against a wall no more than 10 feet away and tosses the head in the air. It spins around and just before it falls into the basket I notice that it still shows a wide smile. . . . ummm . . . err . . . uh-hh . . . sorry, just tripping. Kane doesn't do anyone's head off. . . at least not that I've seen. Make no mistakes, though, when you step up for a picture and see his eyes somehow change, you're as close as you'll ever be to encountering the real Jason.

Before Kane could don the hockey mask again, he stepped into another legendary genre villain role, Leatherface. In 1990 Kane did the



Young Kane Hodder



stunts for the movie the Texas Chainsaw Massacre 3, handling a great deal of the chainsaw fighting.

Jason Goes To Hell: The Final Friday, saw Kane do something he hadn't done in a Friday movie yet. He appeared without makeup as one of the security guards in the beginning of the film. As Jason jumped body to body, you didn't get to see as much of the masked killer as the last few movies. The approach was more old school, as the earlier Friday movies held off on showing Jason in full view until the last third of the film, to build the suspense. When Jason finally does fully appear at the end, there is a big fight wherein he gets pulled underground and his soul is taken to hell. All that remained was the hockey mask, sitting in the dirt. As the movie ends, you get a clear shot of the mask, sitting there. Suddenly a hand bursts out of the ground. The hand is wearing a worn leather glove with five sharp blades. It's none other than Freddy Krueger. This had fans screaming in their pants. By the way, the man wearing Freddy's glove at the end of the film... you guessed it, Kane Hodder. So technically you can say Kane played Jason, Leatherface, and Freddy. The only one missing from the big four is Halloween's Michael Myers. Only time will tell if he will get the chance to play him.

"Playing Michael Myers would be one of my dream roles. I'd love to get a chance to play him," Kane says.

Kane played Jason one more time, and that was the 2001 film, **Jason X**. This was Kane's favorite Friday film for a long time because of the sheer amount of kills. He's since gone back to playing Part Seven is his favorite. The movie sat in purgatory for a couple of years before it was finally released. They took a chance taking Jason to Space, but after having been to New York and Hell, it was really the only place left to go. While the movie didn't break any box office records, it has done very well on DVD and it had some of the best kills in the series. It even took one of Kane's favorite kills, the sleeping bag beating, and times it by two. Who can keep from smiling during that scene?

The ending of JGTH teased us with the match up horror fans had been waiting for. In 2003 they got it as Freddy vs. Jason hit the big screen. In a movie that had many horror fans screaming for blood, Kane was not cast as Jason. As one of the only people responsible for keeping the film alive during the 10 years between JGTH and FVJ, Kane felt betrayed, as did many genre fans. Many reasons were given for not bringing him back. Even now, three years later, it's still a hot topic, as many still feel he got screwed.

That same year Kane was the stunt coordinator for the academy award-winning movie **Monster**, starring Charlize Theron. Kane can be seen in the film playing in undercover cop. He's the one who arrests the character of Aileen at the end of the film.

Kane Hodder is a horror fan through and through. His favorite film



about Kane:

"Kane saved my life. During the fight scene I have with Bill Moseley we were doing a take and wrestling each other with a knife. We were giving it our all, maybe a little too much. Kane stepped in front of the camera and shouted for the scene to stop, as he was worried about our safety and what might happen. How many people would have the balls to do that?"

Kane has a handful of genre films he's working on. **Fallen Angels** reunites Kane with Bill Moseley, whom he worked with on **The Devil's Rejects**. Bill had this to say about working with Kane:

"Kane killed me in the upcoming movie, **Fallen Angels**. He plays the Demon of Pride, and wouldn't you know it, I am a proud crime scene investigator! He cuts off my left ear with a rusty knife, gouges my eyes with his thumbs, and then squeezes my head so hard that it pops! We worked out everything start-wise except for inserting a plug in my amputated ear. I'm still Q-tipping stage blood out of it two months after we wrapped!" The tagline, "Not all Angels are Guardians," gives you a good idea of what to expect from this genre offering.

This brings us to the movie genre fans have been clamoring for, **Hatchet**. I'm not going to go into the story line of **Hatchet**, since it's covered in depth later in this issue of **Crypte Magazine**. Kane can be seen playing Victor Crowley in the film.

"It's the best horror movie I've ever done," Kane says, smiling. "The writing and dialogue is amazing."

The buzz on the film is amazing, with many people touting it as the beginning of a new horror franchise. The character of Victor Crowley has certainly struck a nerve with those lucky enough to have seen a screening. Many are already asking about a sequel.

With one iconic character already in the books, Kane has moved on and is poised to bring a whole new genre character to the front of the pack.

Since Jason Voorhees moved to Canada, Kane Hodder has left the dense woods of Camp Crystal Lake and settled nicely into the swamps of Louisiana, where he has traded in his trademark machete for a hatchet. The character and setting may have changed, but one thing remains the same: Kane's undying passion for putting his heart and soul into creating a character and seeing the ever-loving shit out of us.



is **The Exorcist**. Kane is also a big music fan, and there's even a band named after him. His love of music was evident at the 2004 Rock and Shock horror convention in Worcester, MA (www.rockandshock.com). Kane dressed up in full juggalo paint and could be seen rocking out to **The Insane Clown Posse** (one of his personal favorite bands) at one of the con's nightly concerts. Kane is definitely down with the clown. Which brings us to my vote for movie of 2005, a movie I like to call uncomfortably beautiful, **The Devil's Rejects**. Kane was the stunt coordinator for Rob Zombie's gritty throwback to seventies style grindhouse. The film was on many best of lists for the year and even garnered a thumbs up from Roger Ebert.

Low Temple, who played Adam Banjo in the film, had this to say



COME ON! GET
UP FROM THE CHAIR
AND GO HOME! I'M
CLOSING UP!

I'LL HAVE
ONE MORE GLASS OF
CHARDONNAY—THEN I'LL
GO HOME!

YOU'VE BEEN
SAVING THAT FOR A
LIKE FOUR HOURS
NOW! NO MORE!

I AM YOUR BEST
CUSTOMER! GIVE ME
ANOTHER GLASS!

YOU KNOW WHAT?
TAKE THE BOTTLE AND
JUST LEAVE!

SERIOUSLY?
YOU'RE VERY GENER-
OUS! MOSHE!

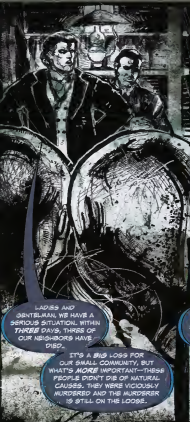
GENEROUS?
I'LL PUT IT ON YOUR
CREDIT!

STORY:
MARIUSZ KUDRANSKI
ART:
SZYMON KUDRANSKI
LETTERS:
THOMAS WHITE

BRIDGET







LADIES AND SENTINELMAN, WE HAVE A SERIOUS SITUATION. WITHIN THREE DAYS, THREE OF OUR NEIGHBORS HAVE DIED.

IT'S A BIG LOSS FOR OUR SMALL COMMUNITY, BUT WHAT'S MORE IMPORTANT—THESE PEOPLE DIDN'T DIE OF NATURAL CAUSES. THEY WERE VICIOUSLY MURDERED AND THE MURDERER IS STILL ON THE LOOSE.

I'VE BROKEN TO YOURS COUNTY PROSECUTOR. HE PROMISED TO SEND AN INVESTIGATOR NO LATER THAN TOMORROW EVENING.

WHAT IF THIS KILLER OR BEAST STRIKES AGAIN TONIGHT?

WE NEED TO PROTECT OURSELVES!

QUIET, SILVER PLEASE!

WE ARE SAFE AS A GROUP!

FIRST OFF, ALL WE NEED TO DO IS BARRICADE EVERY ROAD ENTRY AND THE FIELD PASSAGES WHICH LEAD TO THE VILLAGE.

AND WE'LL LIGHT UP THE PATHS SO WE CAN BE SURE IF ANYONE TRIES TO SNEAK INSIDE.

HE'S RIGHT!

WE CAN'T TURN OUR VILLAGE INTO A FORT, BUT WE CAN TRY OUR BEST TO SECURE THE AREA. WE NEED VOLUNTEERS TO GUARD THE BARRICADES.

RIGHT! SENTINELMAN GET TO WORK!

LET'S START BEFORE NIGHT FALLS!



WE HAVE BUILT BARRICADES EVEN THOUGH WE DON'T KNOW WHO OR WHAT WE'RE DEALING WITH.

YOU SAW THE BODIES. I DON'T EVEN WANT TO KNOW.

JESUS! I
COMPLETELY
FORGOT!

FORGOT
WHAT?

ABOUT GRANDMA
FITZGERALD WHO LIVES
ON THE EDGE OF THE
FOREST!

BUT WHO COULD
GET MOST OF THE MEN
AND WOMAN ARE BUILDING
THE BARRICADES!

WELL... WE
CAN SEND ONE OF
HER GRANDDAUGHTERS...

...IT'S
UNFORM
THEM!

IT'S TOO LATE
TO BRING HER BACK
TO THE VILLAGE!

WHAT WE
GONNA DO?

SHE HADN'T
BEEN IN GOOD SHAPE
RECENTLY... WE NEED TO SEND
HER SOME SUPPLIES SO SHE CAN
BE WELL FOR THE NIGHT AND
TOMORROW...

THANK YOU FOR
YOUR CONCERN, AS
YOU SEE WE GOT THE
SAME IDEA A WHILE
AGO AND BRIDGET IS
READY TO GO

REMEMBER HONEY
JUST GO STRAIGHT TO
GRANDMA'S HOUSE. DON'T STOP
ANYWHERE AND DON'T TALK TO
THE STRANGERS... UNDER-
STOOD?

YES MOMMY.

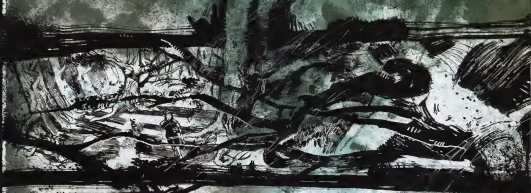
WHEN YOU GET THERE
JUST LEAVE THE BASKET AND
IMMEDIATELY GO BACK HOME...
DON'T WANT YOU TO SPEND THE
NIGHT IN GRANDMA'S HOUSE...
UNDERSTOOD?

YES MOMMY.

IT'S GETTING
COLDER. PUT YOUR
HOOD ON YOUR
HEAD!

BE
CAREFUL
HONEY!

I WILL
MOMMY! BYE,
BYE!



WHY IS IT SO DARK IN HERE, GRANDMA?

YOUR FATHER DIDN'T VISIT ME LAST WEEK. HE WAS SUPPOSED TO SUPPLY ME WITH PETROL FOR MY LAMP. BECAUSE I RUN OUT.

WHY ARE YOUR EYES SO BIG, GRANDMA?



I HAVE A TERRIBLE STOMACH ACHES.

MY BODY IS JUST REACTING. YOU KNOW I NEED MEDS FOR MY ULCERS, BUT YOUR FATHER WAS TOO BUSY TO BRING SOME TO HIS POOR, OLD MOTHER.

COME CLOSER
SWEETIE, HELP ME GET
UP FROM BED. I NEED TO
USE THE OUTHOUSE.

WHY ARE
YOUR HANDS SO
HAWY?

OH CHILD! WHEN
YOU REACH MY AGE,
YOUR BODY WILL
CHANGE TOO. IT'S
UNAVOIDABLE!

IT'S ALRIGHT
GRANDMA, THAT'S
WHAT I CAME
HERE FOR!

I DON'T FEEL
WELL. I REALLY
APPRECIATE YOU
HELP BRIDGET!

THANK YOU
SWEETIE! YOU ARE
VERY HELPFUL!
GOD BLESS YOU
CHILD!

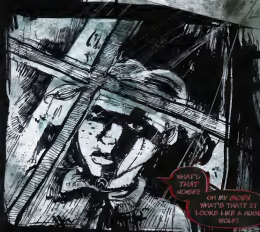
GRANDMA'S
AN OLD LADY, SHE
SHOULD STAY WITH
US IN OUR HOME.

OOOOHHHH

GPPPPPP

BRRACCKKK

HOWWWWWWWW!!!

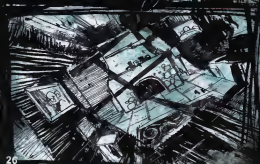


WHAT'S
THAT
NOISE?

OH MY GOD!
WHAT'S THAT? IT
LOOKS LIKE A HUGE
WOLF!



IT'S
COMING
HURRY!



GRRRRR

OW!

BANG

GRRRRR

COME ON! GET
UP FROM THE CHAIR
AND GO HOME! I'M
CLOSING UP!

I'LL HAVE
ONE MORE GLASS OF
CHARDONNAY—THEN I'LL
GO HOME!

YOU'VE BEEN
SAVING THAT FOR A
LIKE FOUR HOURS
NOW! NO MORE!

I AM YOUR BEST
CUSTOMER! GIVE ME
ANOTHER GLASS!

YOU KNOW WHAT?
TAKE THE BOTTLES AND
JUST LEAVE!

SERIOUSLY?
YOU'RE VERY GENER-
OUS NOSHE!

GENEROUS?
I'LL PUT IT ON YOUR
CREDIT!

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EVIL EYE



ADAM GREEN'S HORROR MASTERPIECE HATCHET



Butcher up for Hatchet, a soon-to-be released film from writer/director Adam Green. *Horror* freaks will be shocked to learn that Adam has gone old school with this slasher film, starring Robert Englund. Adam tells us it's not gore... it's got bottles... it's got naked bottles... and vomit, too! What more can you ask for? In our quest to bring you *Horror* film news, *Cryptic* Magazine contacted Adam Green and forced him to talk about Hatchet. Although it didn't take a car battery with a set of jumper cables strapped onto the car's engine bay to make him talk, we had them ready just in case. Anything for the fans! Let's jump right into the interview.



CRYPTIC: What made you want to do the movie?

GREEN: I've always been a fan of horror movies and have known I wanted to make one since I was 8-years-old. Though my more recent background has been in the comedy world my first film was a comedy! The scripts I've sold have been comedies, and I used to do standup. I was getting a little disconnected with the current horror scene. Don't get me wrong, there's plenty of recent horror hits that I've loved. I'm a huge fan of films like *Cherry 2400*, *Blade*, *Blade 2*, *Blade 3*, *Blade 4*, *Blade 5*, *Blade 6*, *Blade 7*, *Blade 8*, *Blade 9*, *Blade 10*, *Blade 11*, *Blade 12*, *Blade 13*, *Blade 14*, *Blade 15*, *Blade 16*, *Blade 17*, *Blade 18*, *Blade 19*, *Blade 20*, *Blade 21*, *Blade 22*, *Blade 23*, *Blade 24*, *Blade 25*, *Blade 26*, *Blade 27*, *Blade 28*, *Blade 29*, *Blade 30*, *Blade 31*, *Blade 32*, *Blade 33*, *Blade 34*, *Blade 35*, *Blade 36*, *Blade 37*, *Blade 38*, *Blade 39*, *Blade 40*, *Blade 41*, *Blade 42*, *Blade 43*, *Blade 44*, *Blade 45*, *Blade 46*, *Blade 47*, *Blade 48*, *Blade 49*, *Blade 50*, *Blade 51*, *Blade 52*, *Blade 53*, *Blade 54*, *Blade 55*, *Blade 56*, *Blade 57*, *Blade 58*, *Blade 59*, *Blade 60*, *Blade 61*, *Blade 62*, *Blade 63*, *Blade 64*, *Blade 65*, *Blade 66*, *Blade 67*, *Blade 68*, *Blade 69*, *Blade 70*, *Blade 71*, *Blade 72*, *Blade 73*, *Blade 74*, *Blade 75*, *Blade 76*, *Blade 77*, *Blade 78*, *Blade 79*, *Blade 80*, *Blade 81*, *Blade 82*, *Blade 83*, *Blade 84*, *Blade 85*, *Blade 86*, *Blade 87*, *Blade 88*, *Blade 89*, *Blade 90*, *Blade 91*, *Blade 92*, *Blade 93*, *Blade 94*, *Blade 95*, *Blade 96*, *Blade 97*, *Blade 98*, *Blade 99*, *Blade 100*, *Blade 101*, *Blade 102*, *Blade 103*, *Blade 104*, *Blade 105*, *Blade 106*, *Blade 107*, *Blade 108*, *Blade 109*, *Blade 110*, *Blade 111*, *Blade 112*, *Blade 113*, *Blade 114*, *Blade 115*, *Blade 116*, *Blade 117*, *Blade 118*, *Blade 119*, *Blade 120*, *Blade 121*, *Blade 122*, *Blade 123*, *Blade 124*, *Blade 125*, *Blade 126*, *Blade 127*, *Blade 128*, *Blade 129*, *Blade 130*, *Blade 131*, *Blade 132*, *Blade 133*, *Blade 134*, *Blade 135*, *Blade 136*, *Blade 137*, *Blade 138*, *Blade 139*, *Blade 140*, *Blade 141*, *Blade 142*, *Blade 143*, *Blade 144*, *Blade 145*, *Blade 146*, *Blade 147*, *Blade 148*, *Blade 149*, *Blade 150*, *Blade 151*, *Blade 152*, *Blade 153*, *Blade 154*, *Blade 155*, *Blade 156*, *Blade 157*, *Blade 158*, *Blade 159*, 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CRYPTIC: Where did you get principal shooting for the film?

GREEN: Principal was actually done in the California desert. Even at Santa Clarita, but you'd never know it wasn't a New Orleans swamp because our production designer and his team were on point. We also shot a few days on location in Louisiana. We used from 30 drone take shots in the desert to 300 drone days on Bayou St. Louis.

CRYPTIC: Do you have a distributor yet?

GREEN: We've got lots of offers after our tremendous success at the Atlanta Film Festival. Sadly, I sat out of all of the financial decisions. I just made the film, then other people decide what they are going to do with it. It breaks your heart, but the film is over in a flash where it has nothing to do with how good it is, what I want for it or what the fans want. It's all up to whether people who are willing to do with it can come up with a deal where they all feel that they're making money and being treated fairly. You just have to hope for the best. It's all you can do. I have a feeling we'll hear some great news in the next couple of weeks for sure.

CRYPTIC: When do you expect the film to be released?

GREEN: It all depends on how fast a deal can be negotiated between the people who own it and the distributor. I'd love a Halloween release at the end of the year, but at least one of the distributors I'm talking to is looking at the end of the year. I'm not sure if that's realistic or not, but I'm hoping for it.

CRYPTIC: What project do you have lined up after this one?

GREEN: I just finished co-directing the dramatic thriller *Saturn*, with *Amber Heard* and *Josh Hartnett*. It's all done, but now it's the whole writing process of finding the right venue to exhibit it for distributors. Hopefully we'll do a festival or two with it this summer. One of my favorite scripts that I ever wrote just got green-lit. It's a comedy that I'll be directing at the end of the year. I'm writing to see signed deals from the actors before I am allowed to say anything more about it, but the feeling is all in place and it's ready to go. However, I have a lot of projects in various stages of development in both TV and film. I'm developing a horror film with *Scott and Jesse Rouse* (*The Woods*) as well as a comedy with *Brian Brown* (*How the American Pie* movie). But you never know, honestly any actually doing the script to a movie before I do any of that stuff.

With the success and the reviews *Hatchet* is getting, right now there's a lot of talk, but in this business you need to remember that talk is just talk. That's why I never go sending my projects to the public before they're actually underway. It's like having a baby, but back to answering the same before it's born.

CRYPTIC: What other projects have you done?

GREEN: I've directed about eight short films, and in 1999 I made my first feature film. It was called *Drifter & Sonnet*, and I made it with my friends for \$400. We basically "borrowed" camera equipment slightly from the cable advertising place and I worked at other colleges and we shot a feature over a summer. It wound up winning best picture in a smaller film festival, which got me shown by an agent out here in Hollywood. Three years later, *Drifter & Sonnet* bought the rights to the movie and had me develop a pilot script for a TV series based on it. Nothing's happened with it yet. But that little \$400 movie was my first break into Hollywood, which is why I always say, "Where there's a will, there's a way." Just because you don't have the resources, doesn't mean you can't put something together to show "see what you got."

CRYPTIC: What was the biggest challenge to shooting this film?

GREEN: The biggest challenge is actually nothing it was the fact that due to the heat of the year that we shot it, we only had seven hours of available darkness to shoot in each night. That's about and the time your average film gets per shoot day.



Wasn't it start rolling 'til

11 p.m., we'd break for lunch at 1 p.m., and then shoot from 2 a.m. until 6 a.m. Though we had a 24-hour shoot, it was more like we shot the film in 12 days, and when you're talking about rule lawyers, like, how much, like, and complicated makeup effects and gear... it's virtually an impossible task. Each night I was tearing pages out of the script and re-writing it on the spot just to make my day. I consciously had to cut shots, and in some cases we only got one take. Though most would have failed, we didn't, and the movie turned out great. I credit my crew for that. You've never seen a more dedicated, talented, and fun group of men and women in your life. **CRYPTIC:** Is there anything you would like to share that I haven't already asked?

GREEN: *Hatchet* does indeed get the wide theatrical release they're saying I will (again, I'll believe it when I see it). The MPAA is next likely going to have some issues with it. I'll accept what they throw at me, cause I have to, but I want the fans to know that it is so hard to make some stuff out, when it eventually does make it to DVD. I've gotten everything I can to make sure that the first DVD that comes out is the uncut version. As a fan, I hate it when I buy a DVD, and then three months later they get out the uncut version to try and sucker me into buying it twice. Again, I don't have control over that stuff, but know that I'm gonna try my best!

Photo on left by Christel Golden. SAMPSON (Robert Englund) tries to protect AINSLEY (Joshua Leonard) from something in the swamp.

Photo on upper left by CHRISTEL GOLDEN. The group discovers one of Victor Crowley's victims. From left to right: BEN (Joel David Moore), JENNA (Lolajohn Florentino), NARCUS (Dean Richmond), MARYBETH (Tomara Feldman), WISTY (Mercedes Monah), and SHAWN (Perry Shen). **Photo on upper right by Christel Golden.** REV JIMMIE (Tony Todd) scares the daylight out of BEN (Joel David Moore) and NARCUS (Dean Richmond).

Previous page upper right Photo by Christel Golden. SAMPSON (Joel Murray) comes face to face with the hideous Victor Crowley (Kane Hodder).

Previous page lower right Photo by Christel Golden. AINSLEY (Joshua Leonard) feels the wrath of Victor Crowley.

CRYPTIC MAGAZINE GUARANTEES THIS FILM TO BE ONE OF THE BEST AND BLOODIEST FILMS OF THE SUMMER AND GIVES IT FOUR OUT OF FIVE STARS! FOR MORE INFO AND A SNEAK PEAK, CHECK OUT THE WEBSITE AT www.hatchetmovie.com NOW!



From The Grave... To The Garage

The Legendary Boogeyman

By Count Kaufman

Hammer Studio's with the help of Christopher Lee and Peter Cushing revived all the classic monsters in the 50's and 60's. With Christopher Lee playing more movie monsters than anyone in cinematic history. But what will his film legacy be most remembered for? Boris Karloff is Frankenstein, Lon Chaney Sr. is the man of a thousand faces and despite Mr. Lees many more appearances as Dracula, Bela Lugosi was the first and has been the most celebrated Dracula. His versions of The Mummy, Fu Manchu and Rasputin the Mad Monk are also great. Or could he be remembered most for his less monstrous villains such as Scaramanga in The Man with the Golden Gun or Lord Summerisle in The Wicker Man. His Count Dooku is one of the only good things in the new Star Wars episodes in my opinion. My vote for his greatest character would be the wicked wizard Sauraman from the Lord of the Rings films. A role that Christopher Lee himself had been dreaming of since the first time he read JRR Tolkiens epic book. He has said to have read the book on a yearly basis. Like all of his great villains and monsters, he had a spectacular death scene.

Unfortunately because of the length of the 2nd film they decided to put it at the beginning of the Return of the King, where it again ended up on the cutting room floor because they then thought it was out of place. So to see it you must have the extended dvd version.

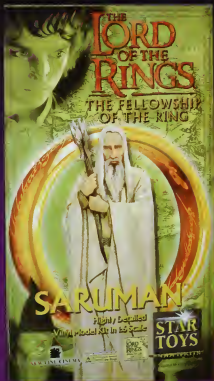
There have been many great toy's of the Lord of the Ring's trilogy, but somewhat scarce on the model kits. There are some great Sauraman statues out there, such as put out by Side Show Toys, but again few kits. But I was able to find this great kit by Star Toys.

This is a no nonsense type of kit. It's almost ready to finish right out the box!

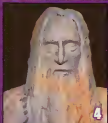
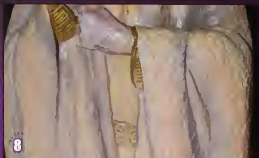
Sculpter Neil Simms captures a good likeness and a classic pose, making it a great kit for my shelf when finished.

There are not many pieces (the entire body is one piece), with only 4 total. Made of vinyl, it was easy to reshape the small bend in his staff with a little hot water.

Sometimes it's real nice to be able to jump right into the meat of the kit. The painting! I was quick to get



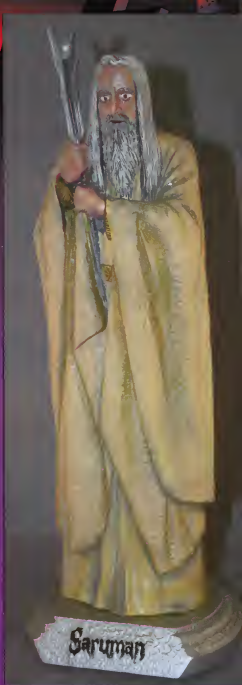
a good layer of primer on there and then eagerly waited for it to dry. In the meantime I studied my reference photo's and plotted my course of action. First I decided to work on the flesh tones. Normally I believe you should paint your largest areas first, but decided that masking off from the overspray would be easier in this case. I will use a



what would be many lifetimes, so his skin will be very weathered and blotchy. Not smooth and pretty like Arwen or Frodo for that matter! So I hit some small bursts of crimson and a hint of black on the cheeks, forehead and wherever I want to break things up a bit (see pic 4). Keep in mind where you decide your source of light will be hitting your wizard, it will make all the difference in the finished kit. I chose almost a straight on source light. Lastly I sprayed a mix of black, white, and a hint of cyan, to all the shadowy areas and deeper cuts (see pic 5). Using a very fine and accurate spray to get into small tight areas around the nose, eye sockets and hairline. I then went back one more time and added a few more fleshy highlights and completed the skintones (see pic 6). You should have a nice depth to any of your kits if you follow a formula of buildup such as this. Now I can remove all the latex I have used to cover my wizard (and newspaper). I will put all the fine details of the face lastly and now cover the areas I just painted with some latex to protect them from my large surface overspray. Now to paint the robe. I'm going to add a little more liveliness, rather than the mostly white robe of the movie. I first used a beige mixed with some grey and thickly painted an area with a large paint brush and before it dried I wiped it off with a clean rag. Using this technique

brush and paint liquid latex onto the areas around the hands and in the hair (see pic 2). This is the same latex used for making your Halloween masks and FX makeup. I will be using a lot of airbrush on this kit, and start off with a buildup of colors on the face and hands. I lay down a light layer mixed with yellow and burnt orange (see pic 3). I only hit the shadowy areas, the deeper cuts and the highlighted spots. Next cover the entire skin with a light base mix of white, tan, burnt orange. Before I proceed, I must mention that the White Wizard has been around for

on the main part of the robe. This traps some dark details into the fabric to give it some depth. Back to my airbrush I used a light base of beige on the back and underneath robe. The main part of the robe I used a beige with a drop of yellow, giving it a light golden look. Using a concentrate of this mix and a fine detail brush I paint details on the belt buckle, the cuffs and the grooves that run down the back of the robes (see pic 7). Then I finish the robe off with the shadows, a mixture of grey sprayed along all of the long sweeping shadowed areas and anywhere there's folds and creases (see pic 8). It's now safe to remove the latex. The hair is done also with the wipe away method. I used a medium dark grey to help show the variation in the long stringy hair. The white primer base worked fine as Sauruman's natural hair color. I then finished off the details of the face with a fine brush. His staff was a challenge. I want to create a dark metal look. I first made a base of light grey and then made the inside grooves with stripes of a darker shade of grey. To make the stripes straight I balanced the metal part of my brush on a straight edge ruler and ran it across the desired area. Separating the stripes in a variation of sizes to resemble reflections of light. For the base I decided on a chrome look, because of all the metallic look of Sauruman's castle lair in the movie. I grabbed a can of silver spray paint and covered it totally. To my amazement the color started out smooth but changed in some sort of chemical reaction! It created a kind of pounded metal look (see pic 9). I'm no chemist, so I can't take any credit for it, but it looked cooler than my original plan, so I kept it. Something in the silver didn't mix well with the primer is all I know. I finished it off by painting the nameplate black with a fine brush. All there is left now is attach the Wizard to his base and add the small crystal ball to his staff. I gave it a couple of light coat's of a satin sealer and the wicked Sauruman is done. After taking a moment to relax and review my work, I remembered that this was my first ever Christopher Lee kit. Hard to believe, seeing that he's my all time favorite actor! Long overdue! But it won't be my last, there are many more kit's of his rogue's gallery. Amazingly, Christopher Lee portrayed Sauruman in his 80's! I don't know if Mr. Lee will star as characters that will rival his White Wizard anymore, but he's demonstrated that he still has that magic. And I won't be the one to doubt him! Encore, Mr. Lee, encore. Now back to my coffin!







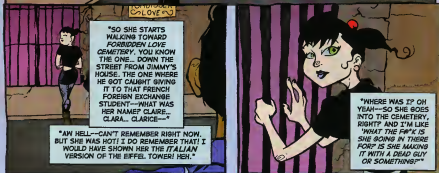
"SO ANYWAY... LAST NIGHT AFTER ME AND RAQUEL GOT DONE—UH, DOIN' THE... WELL, YOU KNOW. HEH. THEN AGAIN... YOU PROBABLY DON'T."

"ANYHOW, AFTER WE WAS DONE, SHE SAYS SHE'S GOTTA BAL. AND I'M LIKE 'HEY, I AIN'T DONE HERE!' AND SHE'S LIKE 'I GOT SOMEWHERE I GOTTA BE,' AND RUSHES OUTTA THE ROOM."



"WELL I WASN'T ANY TOO HAPPY, LET ME TELL YOU! SO I DECIDES I'M GONNA FOLLOW HER AND SEE JUST WHAT WAS SO IMPORTANT THAT SHE'S GOTTA LEAVE ALL IN A HISSY, YA KNOW?"

"SO I'M FOLLOWING HER AND SHE'S SCANNING THE STREETS LIKE SHE'S PARANOID OR SOMETHING. AND SHE WAS REALLY HOOFING IT, TOO! I MEAN SHE WAS WALKING LIKE SHE JUST STOLE SOMETHING!"




"SO SHE STARTS WALKING TOWARD FORBIDDEN LOVE CEMETERY, YOU KNOW THE ONE... DOWN THE STREET FROM JIMMY'S HOUSE, THE ONE WHERE HE GOT CAUGHT GIVING IT TO THAT FRENCH FOREIGN EXCHANGE STUDENT—WHAT WAS HER NAME? CLAIRE... CLARA... CLARICE—"

"AM HELL—CAN'T REMEMBER RIGHT NOW, BUT SHE WAS HOT! I DO REMEMBER THAT! I WOULD HAVE SHOWN HER THE ITALIAN VERSION OF THE EFFEL TOWER! HEH."

"WHERE WAS I? OH YEAH—SO SHE GOES INTO THE CEMETERY, RIGHT? AND I'M LIKE 'WHAT THE F*CK IS SHE GOING IN THERE FOR?' IS SHE MAKING IT WITH A DEAD GUY OR SOMETHING?"





"SO I CLIMB DOWN THIS LADDER AND LET ME TELL YOU... IT SEEMED LIKE I WAS CLIMBING FOR A LONG, LONG TIME! IT WENT DOWN—I DON'T KNOW... MAYBE A COUPLE HUNDRED FEET OR SO."

"AND WHAT I SAW AT THE BOTTOM OF THE LADDER..."



"I HAD NO IDEA WHAT I WAS LOOKING AT."

"BUT SOMETHING TOLD ME I SHOULD GO BACK UP THAT LADDER AS FAST AS I COULD CLIMB!"



SHIRT SHOES REQUIRED

"HAD I KNOWN WHAT THAT PLACE WAS..."



"...I WOULD HAVE RUN AWAY SCREAMING LIKE A LITTLE GIRL."

"WHAT I SAW INSIDE
THAT... DINER..."







I-I PASSED OUT.
AND WHEN I CAME TO, I
CAME TO THE PUB 'CAUSE I
KNEW YOU'D BE HERE, JUST LIKE
EVERY OTHER FRIDAY NIGHT.

SNIFFE

SNIFFE

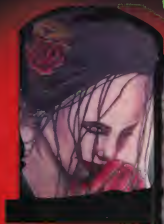


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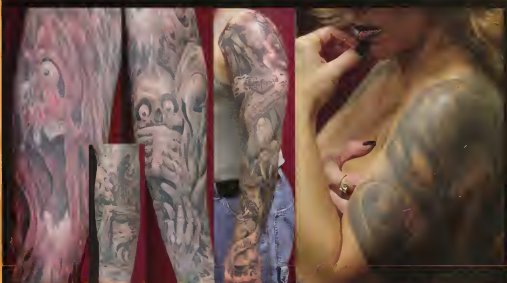
NICK WIGGINS

BY SCOT NEVERDAUL

I grew up in a very Christian household. I was in church at least three times a week, and this (besides school) was my only social outlet for the first 16 years of my life. Conversely, I first discovered *Frazetta* at the tender age of 7, and this, coupled with my steadily growing collection of everything *Warren* put out (*Creepy*, *Ecce*, *Famous Monsters of Film Land*) influenced my creative processes for the rest of my life. I was a very withdrawn and reclusive child, preferring my books and art to that of actual human companionship. This could have a lot to do with the fact that we moved around a lot. I never really had a chance to form good friendships until high school, and of course these comprised the youth group of the church my dad pastored. I never had sports heroes, mine were artists and authors. I always had to deal with the censorship of such by my father. He always worried about Lucifer insidiously working his way into my soul. What he never realized was that to attempt restriction on what I was allowed to read or see made me hungrier for it. Strangely enough, it was my dad who started my love for horror movies. It seemed that no matter where we lived at the time, Friday night was a very magical time. There was always a locally syndicated horror show. In the St. Louis area it was called *Shock Theater*, but it might as well have been called *Hammer Studios Presents*, because that was all they showed. I never really liked the Universal stuff, although I respect its place in the genre. I've always preferred the lushly Victorian/sensual aspect of *Hammer*. I do get asked pretty often what my favorite horror movie is, which is nearly impossible to answer, except one always pops up (and in no way implies that it is the best movie made) *The Howling*.



So this all leads to what forms my thought processes. The Bible, Anton LaVey, the Bill of Rights, and pretty much each consecutive book I read. I devour books like people do hamburgers. I am kind of contradictory in my outlook; I can't stand restriction and close-mindedness, yet in no way am I a hippie sort or an atheist... anything but. I'm sort of a right-wing libertarian, but even then I don't fit that label. I'm old fashioned as it applies to relationships, yet I don't mind that my wife is bi-sexual... and so, I will not elaborate. In the tattoo industry the things I like are the steady growth of creativity and technique, and the main thing I hate is the rock star bullshit. If anyone out there attended the Tattoo the Earth convention in Chicago, you know exactly what I mean. In what I do, I prefer to collaborate with the client, not to necessarily have total free reign, but to produce the best concept possible. This is always the impetus, though some ideas (and clients) can be hindrances in the creative process. While I try to do so, I cannot make everyone happy; though the ones in this category are usually the ones who don't get tattooed by me because for some reason we can't come together on a concept or they're pushing me to do something that I feel will negatively reflect on me.



MARIO BAVA'S FIVE DOLLS FOR FOR AN AUGUST MOON

BY TROY HOWARTH/FAB PRESS

In essence a remake of Agatha Christie's venerable who-dunnit *TEN LITTLE INDIANS*, the story brings together a motley crew of characters on an island retreat owned by wealthy industrialist George Stark. Foremost among the guests is Gerry Farrell, a brilliant young inventor who is beddy in need of a vacation. While the first night passes uneventfully, Farrell is enraged to discover that Stark, together with several of the other guests, has planned this "getaway" as an opportunity of coercing him into selling his latest invention: a new brand of industrial resin. Stark and his associates are hell-bent on buying the distribution rights, even if it literally means stabbing a few people in the back. Farrell is immediately established as a decent man, and though his marriage to Trudy seems content, she is secretly involved with Stark's wife, Jill.



They are completely irredeemable, and the director knows it: the only way to deal with them is to sit back and watch them destroy one another. This approach is in line with the rules Bava establishes in *SEI DONNE PER L'ASSASSINO*, while anticipating the even more cruelly ironic *ECOLOGIA A DEL DELTTO*. Farrell soon meets his own fate, and his body is dragged out to sea. Tempers flare among the group, as the killings continue with alarming regularity. Stark seems the most likely suspect, but such is not the case, and when he discovers that Jack is the killer, he also comes to a bad end. Jack has not been acting alone, however: Trudy is the real mastermind behind the scheme. By playing the men against each other, she has managed to collect several checks for one million dollars each — with the understanding that she would hand over Farrell's formula. Once she gets Jack to hand over his check, she pulls a similar trick. She shoots him, but her plan backfires when he kills her with his last ounce of energy. However, Bava has yet another trick up his sleeve. In a typically perverse move, he reveals that Farrell — the apparent innocent — actually stole the formula, killing the real inventor in the process.



5 BAMBOLE PER LA LUNA D'AGOSTO (1970)

Director/Cinematographer: Mario Bava

Screenplay: Mario Di Nardo

Camera Operator: Antonio Rinaldi

Editing: Mario Bava

Music: Piero Umiliani

Main Players: Teodora Corà (George Stark);

Ira Furstenberg (Trudy Farrell); Maurice Poi

(Nick Channing); Edwige Fenech (Maria

Channing); William Berger (Gerry Farrell);

Renato Rosini (aka Howard Ross) (Jack

Davidson); Edith Meloni (Jill Stark); Helena

Ronée (Peggy); By Galliani (aka Justine Gall)

(Isabelle); Mauro Bosco (Charles)

Alternate Titles: Five Dolls for an August Moon;

Island of Terror

Aspect ratio: 1.85:1

Actually, none of the relationships are especially healthy: Nick is verbally abusive to his coquettish wife Marie, but he does not object to her sleeping with other men, especially when it can help in advancing his career; Stark is less a husband to Jill than a business manager (he arranges for her paintings to be publicly exhibited) and a constant source of criticism. The sole exception appears to be Jack and his girlfriend Peggy, though this is revealed to be a lie by the end of the film. The strained nature of the relationships is bound to be aggravated by the claustrophobic surroundings, however, and it is not long before violence begins to erupt. As Stark and the other men badger Farrell for the secret formula, Jill makes a horrible discovery on the beach: the dead body of Stark's houseboy Charles, covered with sand crabs. Having already sent the motor launch away in order to prevent Farrell from leaving, Stark has no way of contacting the mainland, so he moves the corpse into the freezer, where it hangs amid other chunks of meat. Of course, Bava has the same fate in mind for the other characters, as well. Together with Trudy, he concocted the whole scheme, but his treachery does not go unrewarded. Isabelle, a young girl in Stark's care, tried to rescue Farrell by drugging him and pushing his body into the sea — in this way, he would not fall victim to the killer; however, she did not realize that the drug she used on him would compel him to confess the truth. Unfortunately, his rescuers end up taking him to the police, and he confesses his crimes,



thus sealing his own fate. At the end of it all, Isabelle makes off with the money, while Farrell is sentenced to be hanged. *CINQUE BAMBOLE* is a curious film, too flatly written and sloppily constructed to be entirely successful, yet too stylish and bizarre to be unlikable. Bava himself was not at all taken with the script and that, coupled with the total lack of preparation ("They paid me on Saturday and we started shooting on Monday," Bava was quoted as saying) gives the film a coarse, unfinished feel. Bava's excellent use of decor gives the film an added advantage. Rather than tie himself down to a script he despises, he basically ignores it, turning the film into an absolute exercise in style. Particularly interesting is the way that he uses the landscape in relation to the claustrophobic island setting. Long, sensuous panning shots emphasize the apparent enormity of space, but ultimately the characters are trapped on every side by the ocean that surrounds them. In the same way, the house functions as a kind of island-within-the-island, the modernity of the decor providing some comfort against the unfamiliarity of the natural world outside — "civilization" in an uncivilized place.



Bava also opts to soft-pedal the violence in favor of building tension, but the characters are not terribly interesting and the meandering narrative is developed too haphazardly. In order for a story such as this to work perfectly, one needs to have some interest in the characters. A perfect example of this is the 1965 version of *TEN LITTLE INDIANS*, directed by George Pollock. While now-heretofore neat so stylish or adventurous as *CINQUE BAMBOLE*, Pollock's film at least manages to create some suspense by virtue of its well-drawn characterizations. In the Pollock film, the viewer actually cares about what is going to happen to the characters, though this is due more to the excellent cast (Dennis Price, Leo Genn, Wilfrid Hyde-White, etc.) than to any added expertise on the filmmaker's part. As Bava demonstrates definitively in such works as *SEIDONNE PER L'ASSASSINO* and *ECOLOGIA DEL DELITTO*, the characters do not need to be sympathetic in order to engage the viewer, but they do need to be interesting.

Even the worst of these films manage to provide some feeble explanation for



their titles (usually, as in Argento's film, it provides a clue to the killer's identity). Not so with *CINQUE BAMBOLE*. Much like the film itself, the title is both striking and nonsensical. It is noteworthy that, for the only time, Bava served as editor on this film, possibly in an attempt to save the production company money. Certainly Bava manages to keep the action moving swiftly, even if it is at the expense of narrative cohesion. Bava adopts a jagged, succinct editorial style that sets the film apart from his earlier work, though it can be seen in more refined form in the films which follow it. From beginning to end, Bava cuts sharply from one set piece or location to the next, with few of the atmospheric longues typical of his other work. There are no dissolves or fades, and the very concept of time is basically ignored. In utilizing this technique, Bava gives a further boost to the otherwise uninspired screenplay by lending it a subtly disorienting quality.

In the final analysis, this cannot be considered a successful film, but Bava's fans should find some points of interest. In any event, it is a hard film to dislike. Bava also heightens the contrast between these two settings by emphasizing the utter artificiality of Stark's home in relation to the sun-drenched benevolence of the island itself. This sophisticated use of setting lends an added depth to the characters, though this may not register on a conscious level. By extending the metaphor of the island, it soon becomes apparent that the characters are all stranded in their own individual worlds, worlds marked by treachery, violence, and infidelity. Stark is incapable of establishing normal relationships, so he buys whatever he wants; the world he creates for himself is cold, unemotional, and

phony. His wife, Jill, is miserable and lonely. She yearns for her former lover, Trudy, and when she comes to realize the failure of her life, she commits suicide. Everybody is too caught up in their own problems to be of any use to themselves or anybody else, for that matter; in fact, nobody seems to really care about any of the gory goings-on. This attitude is perfectly summed up by Jack, who responds to Charles' death by opening a bottle of whiskey and saying, "House boys come and go, but there's always a bottle." As such, Mario Di Nardo's simplistic and uninspired screenplay is transformed into a much more resonant tale of greed and isolation in which the images of violent death seem inevitable rather than shocking. This is where *CINQUE BAMBOLE* stumbles. The fact that the characters are a morally reprehensible lot is unimportant (so are most of the people who populate *ECOLOGIA*) — they are just plain dull. Matters are not helped by the fact that most of the actors are unable to do anything with their sketchily written roles. With the notable exceptions of Maurice Poli (Nick, later used more effectively in Bava's *CANI ARRABBIATI*, 1974), Teodoro Corro (Stark, just as effective as he was in *ROY COLT & WINCHESTER JACK*), and Edwige Fenech (a giallo fixture, here cast as the sexy Mane), the performers are every bit as dull as the people



they are portraying. Apart from its many failings and virtues, *CINQUE BAMBOLE* will most likely be remembered as Bava's strangest film. Within the giallo framework, the film stands apart from his other films in most every respect. Even the title is strange, not to mention senseless. The phenomenal success which greeted Dario Argento's dazzling debut *L'UCCELLO DALLE PIUME DI CRISTALLO* (*BIRD WITH THE CRYSTAL PLUMAGE*, 1969) had made it fashionable for Italian thrillers to sport quirky titles, ranging from such worthy efforts as Riccardo Freda's *L'IGUANA DALLA LINGUA DI FUOCO* (*IGUANA WITH THE TONGUE OF FIRE*, 1971) and Lucio Fulci's *UNA LUCERTOLA CON LA PELLE DI DONNA* (*LIZARD IN A WOMAN'S SKIN*, 1971) to the bargain basement shocks of Paolo Cavara's *LA TARANTOLA DAL VENTRE NERO* (*THE BLACK BELLY OF THE TARANTULA*, 1971).

Mario Bava was born on July 31, 1914, in San Remo, Italy. The son of a cinematographer/special effects designer Eugenio Bava, young Mario grew up surrounded by film. So strong was his father's influence on him that Mario gave up his initial desire to be a painter to pursue a career as a cinematographer. He got his break in the 1930s, assisting his father initially, and then branching off as a distinguished cinematographer in his own right. By the 1950s, Bava's innovative lighting techniques and his genius at creating realistic special effects on a shoestring cemented him as one of Italy's top film technicians. Hired by his friend, director Riccardo Freda, to provide the lighting and special effects for *I VAMPIRI* (1956, aka *THE DEVIL'S COMMANDMENT*), he ended up directing half of the film in a mere two days after Freda had a disagreement with the producers.





The Mad Doctor Halls House of Forgotten Horror's presents (1927) Fritz Langs

METROPOLIS

Although the title of this can be Forgotten Films, there can be no argument that Metropolis is, not only forgettable, but one of the most important films in cinema history. Having said that, it still surprises me that many have heard of the film but never actually seen it. I will admit I was one of the guilty until my first year of film history studies.

Based on the screenplay by Fritz Lang and Thea von Harbou (Lang's wife), Metropolis depicts a dystopian future rife with class struggle. The city of Metropolis is divided into two sections: the upper level, a playground of the wealthy, and the lower levels where workers toil to keep the city running and allow the wealthy upper level to live carefree.

In 1927 Metropolis was one of the most expensive films ever made, costing over 7 million Marks, which translates to almost 200 million dollars today. It was filmed in UFA studios or Babelsberg Studios. Babelsberg is still in operation today with performers at V for Vendetta shot there.

Meria, a woman from the lower level, disrupts this uneasy balance when she shows up in the private gardens of Jankin Fredarson. There she pleads with the plight of the working class to Jankin's son Freder. Freder falls in love with Meria and follows her into the lower levels. The difficult lives of the working class disturbs Freder and he allies himself with Meria to free the workers. When Jankin Fredarson hears of Freder's defection he orders a robot clone of Meria built to spread confusion throughout the lower levels. I'll refrain from spoiling the plot for those who still have not seen the film.

The influence of Metropolis has made a mark throughout entertainment history, regardless of genre. George Lucas based C-3PO's body on the Meria robot, the mad scientist (Batwing) in Metropolis has a mechanical arm like many de-arm'd Jedi's in Lucas' films. Speaking of mechanical arms, Phillip K. Dick's protagonist in The Three Stigmata of Palmer Eldritch also

had a mechanical arm. His creators named Superman's adopted home city of Metropolis as a tip of the hat to the film. Superman's World's Finest partner Batman, also has a link to the film thanks to Tim Burton. The test battle between the Joker in Batman over Vicki Vale echoes the battle that takes place in the final scenes of Metropolis.

Metropolis also heavily influenced the technical aspect of filmmaking. The most important technical advance made by Metropolis was the Schufftan process. Before this screen technology this process made the placing of actors into miniatures possible.

By placing a plate of glass at a forty-five-degree angle between the miniatures and the camera, one could use the camera's viewfinder to trace an outline of the area that the actors would be placed.

The outline was then transferred onto a mirror and the entire reflective surface that fell outside the outline was removed, leaving transparent glass. When the mirror was placed in the same position as the original glass, the reflective part block a portion of the miniature building behind it and also reflected the stage behind the camera.

When the actors stood away from the mirror they appeared the correct size. This process gave birth to the matte process, which later gave birth to today's blue screen process.

Metropolis has been restored numerous times since its first premiere on January 10, 1927. The most recent of these restorations was released by Kino Video and runs 124 minutes. Some of the Kino DVD's many extras include a 43-minute documentary on the making of Metropolis, a featurette detailing the digital restoration, photo galleries, and 5.1 surround sound of the newly recorded score.





5 BAMBOLE PER LA LUNA D'AGOSTO

IRA FÜRSTENBERG - WILLIAM BERGER
EDWIGE FENECH - HOWARD ROSS
HELENA RONEE' - TEODORO CORRA'
FEDERICA DE GALLEANI
EDITH MELONI - MAURO BOSCO
E CON MAURICE POLI

**CRYPTIC
MAGAZINE**

MARIO BAVA

PRODOTTO DA
PAC

EASTMANCOLOR colore della S.F.E.S.

NUBS

EYE VIEW

**Pick's and pans from
the Princess of Punk**



It feels like so long ago that I wrote anything for you horror fans! Since then there has been so many new releases and some of them being mind blowing! It's that kind of music that gets inside your soul and explodes! Explosions of fast guitar riffs, intelligent lyrics and exciting tunes! Wahooo!

NOFX – Wolves in Wolves Clothing – Fat Wreck Chords

NOFX has been my all time favourite band since I was 13 years old, so every time they release a new record it feels like a punk rock Christmas! Wolves in Wolves Clothing is awesome! After 14+ albums, NOFX has obviously evolved a bit but they have never lost any of the passion that they have for their songs. You hear it in the way they play their music and you hear it in the lyrics. They still have the same drive and energy that they had on their earlier CD's like "Ribbed" and "So Long and Thanks for All the Shoes". Their albums are still packed full of those tunes that make me crazy. Fat Mike, the lead singer is one of the most intelligent people I have ever had the pleasure of meeting and his lyrics show that they are a band with a social and political consciousness and that are sticking to what they believe in. They don't sugar coat the brutal shit that is going on in today's society. Whether they're talking about capitol punishment like in "The Man I Killed", the war in Iraq "We March to an Indifferent Drum" or false religion "Leaving Jesusland". "Leaving Jesusland is definitely my favourite song on the album! The title song "Wolves in Wolves" Clothing is about becoming societal drones thinking one thought with out diversity. These songs make you think while you're singing along to these fun fast paced tunes.

illScarlett – Clearly in Another Fine Mess – Unsigned

illScarlett is a new exciting sound in my life right now! They are an extremely unique band bringing a fresh new sound to Toronto and soon all of North America! Between Alex's incredible voice, Swav's unique "island-style" drumming and Pat's scratching on selected vinyl on his turn tables, they have created a niche that I think fits between dub and fast paced punk rock! Although illScarlett is not yet signed to any major record labels, I won't be surprised if they get scooped up by a label soon and explode, bringing the world a sound similar to Sublime but different enough to make you love it even more! Every illScarlett show is full of dedicated fans that come out to have a good time. Every fan knows the lyrics to their songs and sings along with every note, me being one of them. This band makes me sing and scream and dance – they make me feel incredible! Clearly in Another Mess is a great mix of all of illScarlett's incredible tunes! I really hope everyone gets a taste, because it's delicious!

The Sainte Catherines – Dancing for Decadence – Fat Wreck Chords

People are always making fun of French Canadians but one thing I can say for sure is, they know how to rock! Montreal's The Sainte Catherines have been around since 1999, but this is their Fat Wreck Chords debut release. They are known for their hard-working, hard-drinking, and hard-hitting brand of punk rock. The Sainte Catherines are a mix of hardcore and melodic punk rock. Raw and weathered vocals compliment the driving guitar riffs and break-neck drums on "Burn Guelph Burn." And "Emo-Ti-Cons: Punk Rock Expects" takes a direct shot at the glossed over rockers that claim to be punk. The Sainte Catherines put them right in their places with this one. Amazing! These guys are some of the most crazy-awesome dudes I have ever partied with! If you ever get the opportunity to be at a Sainte Catherines show, I just know it will be full of dancing, crazy shout-outs and ridiculously wasted French Canadian hotties!



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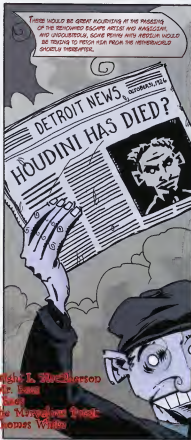
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Story: Dwight L. McWhorter
 Pencils: Mr. Sam
 Inks: Mr. Sam
 Colors: The Marvelous Paul
 Letters: Thomas White



YOU SIT IN THE DARKNESS
AND WRITE TO THE DIM LIGHT OF
A SINGLE LAMP. IS THAT TO WAIVE YOUR
CONSCIENCE FOR NOT TELLING
BOSS OF YOUR STAGED DEATH?



I AM A DEAD MAN, THEO.
I AM ACCUSTOMED TO DARKNESS
AND RATHER FOND OF ITS EMBRACE.
I FEEL NO GUILT FOR MY DECISION...
I WILL TELL HER WHEN MY
WORK IS COMPLETE.



I DO NOT
UNDERSTAND WHY
YOU CHOOSE NOT TO TELL
THE LOVE OF YOUR LIFE,
SO THAT SHE TOO MAY REVEL
AT THE SUCCESS OF YOUR
LAST AND GREATEST
ILLUSION.

GREATEST?
I QUESTION THAT.

PERHAPS THE
GREATEST IS YET
TO COME?



IT IS DONE.
BY THE WAY, TONIGHT
AT THE STROKE OF MIDNIGHT
SHE WILL GRANT YOU
AUDIENCE.

I THANK YOU
FOR ABSTAINING A
CADAVRE SUCH AS
MYSELF, DEAR
THEO.

I HOPE YOU
KNOW WHAT YOU
ARE DOING, HARRY.
I'VE NEVER QUESTIONED
YOUR DECISIONS BEFORE,
BUT I THINK IT WAS A
GRAVE ERROR OF
JUDGMENT NOT TO
INCLUDE
BOSS ON YOUR LITTLE
ILLUSION.



PERHAPS YOU
ARE RIGHT, BROTHER.
BUT THE SOONER I
DISPROVE THE AFTERLIFE,
THE SOONER THAT I CAN BE
WITH HER.

THAT IS
WHY I SHALL
START
IMMEDIATELY.



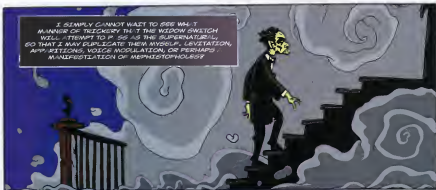
THE REVISION OF ONE
MICKY ALEXIA SWITCH,
SPECIALIST, BOSSMANS,
AND REPUTED DESIGNING.

DO BE
CAREFUL,
HARRY, I... HAVE
A BAD FEELING
ABOUT THIS
ONE.

NOT A
WORD TO BOSS!
CAPEESH?

NOT A
WORD.

I SIMPLY CANNOT WAIT TO SEE WHAT MANNER OF TRICKERY THAT THE WIDOW SWITCH WILL ATTEMPT TO PERFORM AS THE SUPERNATURAL, SO THAT I MAY DUPLICATE THEM MYSELF. LEVITATION, APPARITIONS, VOICE MODULATION, OR PERHAPS MANIFESTATION OF MEPHISTOPHELES?



BUT THERE SHALL BE NO MANIFESTATION ETC. USE THE IMPS EXIST ONLY IN THE MIND AND IN THE BOOK CHURNED BY CHRISTIANITY.



A BOOK BRIMMING WITH GRAND AND GLORIOUS ILLUSIONS... THE TYPE OF BOOK THAT I MYSELF WOULD PEN!

MISS SWITCH?

IT IS I, MARRY HOLLIDAY! WE HAVE AN ENGAGEMENT



THIS IS ALL VERY KEENE, I ASSURE YOU. THIS TONE IS BEST; FEEL FREE TO MAKE YOUR GRAND ENTRANCE NOW.



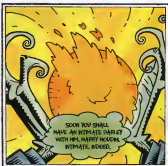




GREAT
BECKHART'S
FLAME!!



IF YOU PLAY
WITH FIRE, HARRY HOUDINI,
YOU ARE BOUND TO GET
BURNED.





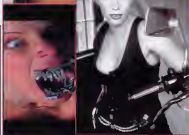
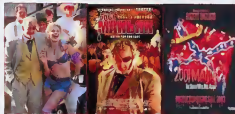
To be Continued...

SCREAM **queen** **HOTTIE PICK** **WENDY KREMER**

This hotties status quoe is growing ever so fast and has been embraced by the horror fans as the character "Peaches" From 2001 Maniacs. And there's alot more blood, guts & gore in her bloody yet promising future.

Her role as peaches grabbed the fans by the balls and created a fan base beyond belief for this beautiful and talented actress. Of course we want to see her in more horror films of course, but we believe she can do just about any type of role.

For those of you who haven't seen the Lions Gate masterpiece titled "2001 Maniacs", don't wait another minute. You also will see others like last issues hottie pick Christa Campbell and of course all you hard core horror fans know the name Robert "Freddy" Englund" as shown in this photo provided by Lions Gate Films.



Check out www.wendykremer.com
Current Filmography

2001 Maniacs (2005) Peaches
 No Pills in Happyland (2001) Isis



THE MONSTER SHOP

Meets The Monster Makers

Interview By Troy Holbrook

Are you tired of going to your local costume shop and paying \$7.00 for an ounce of latex, over priced instructional books, make-up supplies and cheap, dried out latex appliances? Or buying from a retailer that knows less about the product their selling than you do? One of the best companies I've dealt with is "The Monster Makers" out of Cleveland, OH. They have everything you need for the beginner to the professional. They also provide some of the best service in the business and deliver straight to your door. A good FX supply company is the backbone of the FX industry. Without the proper materials, you are not going to be able to do a proper job. The following interview is with Arnold Goldman, owner of The Monster Makers.

TH: Congratulations on your academy award mention from KNB FX for *The Chronicles of Narnia*.

AG: Thank you. I dedicated a lot of attention and time to Narnia, so it is really gratifying to be recognized in that way. The good folks at KNB are very generous when it comes to sharing the spotlight. We received a very nice credit in the film as well.

TH: What was your contribution to the film?

AG: My specific contribution on the film was to provide a custom blend of our Monster Makers Foam Latex System that met particular requirements of KNBowners Howard Berger and Greg Nicotero. This was born out of my working relationship with Ben Rittenhouse who heads the foam department there. Ben has been a big fan of our system since he discovered it over at Rick Bakers Shop a few years back and we developed a friendship over the last several years when technical questions would arise. During these conversations we began to discuss the finer points of foam and how it could be made to work better. Once Ben started to tell me what he liked about our system it was apparent to me that he was interested in pushing the envelope. It was refreshing change to have an experienced foam runner who was not only willing to ask me if I could make the system do more than what is generally expected of a foam system, but feel comfortable enough to approach the subject and be receptive to my ideas. Once the channel was opened up I think he was just as happy to discover that we both wanted to push the same envelope and that we both had the same mind set. I knew that I was capable of providing

him with something really amazing and when KNB ended up being chosen to do the Make-up for Narnia, Ben called me immediately and asked me if I could make up a special blend for the film. I think Howard and Greg were seeing what Ben was doing with our product and realized that the foam pieces which Ben and his staff were turning out were really extraordinary and way above the norm. Once they saw what Ben could give them, I think they almost mandated that he had to give them something really special for the film. So we all worked together to give the bosses what they wanted! It is also interesting to note that I never set foot in KNB's shop during the making of Narnia. I did all the foam manufacture and development work in Ohio where I run my business. Ben and his crew made all the actual foam rubber articles from our raw materials at KNB's shop in Los Angeles.

TH: What other films have you and your company contributed to?

AG: The list is long, but some of the more prominent films include Tim Burton's *Planet of the Apes*, *The Lord of the Rings: Return of the King*, *Batman Begins*, *Men In Black 2*, *Heilboy*, *The Haunted Mansion*, *The Last Samurai* and *The Time Machine*. I believe that all of the foam that has come out of KNB since around 2000 and also the last few year of Rick Bakers was our stuff.

TH: When was Monster Makers established?

AG: The mail order division was established officially in 1994 when our first ad was placed in Fangoria. But I had been teaching my own Mask Making workshops for four years prior to that. So really it began in 1990. For anyone doing the math we are now in our sixteenth year. I can hardly believe it, but it feels great to be still carrying on after all these years.

TH: What was it that got you interested in the special effects business?

AG: It all started with my love for Monster Movies as a kid. And once I discovered that there was a craft to making them appear on screen I was hooked. I began to dabble in it beginning in the mid eighties and by the end of the decade I had begun to build a business around my interest.

TH: What are the advantages of running a family owned company?

AG: That is easy. For me the biggest advantage is that we get to spend a lot of time together. You also know that everyone is working towards the same goals. We recently relocated our business to within walking



Masks by Monster Maker Owner Arnold Goldman.

distance of our home. So the convenience is unbeatable. There are so many other advantages that I couldn't begin to count. For us it is really a huge blessing. We get along well too, so that helps a lot!

TH: Tell me a little bit about the seminars you offer.

AG: At the moment nothing is scheduled but in the past we've had both Animatronics and Prosthetic Make-up seminars. These are weekend events where we bring in very talented professionals like Doug Henderson who is an amazing and gifted artist. Doug has come in several times to give great seminars which were very well received. We've also had Rick Stern who is an old childhood friend of mine that has worked extensively in the film industry. He presents his own animatronics seminar that people come from all over the country to attend. Because of our move we haven't set anything up yet but hopefully by the time this appears in your magazine something will be scheduled. We are hoping to present a brand new seminar on molding and casting this fall.

TH: Who are some of your featured artists?

AG: So far it has been Doug Henderson, Rick Stern and Alan Tuskes who will be teaching the next one. Everyone listed has worked professionally in the film industry or has extensive ties to it. In the future will be bringing in more Hollywood and ex-Hollywood people for our seminars so stay tuned to our website. Monstermakers.com for info.

TH: What do you feel is your company's most popular product?

AG: We sell a lot of our mask making armatures and our own brand of oil based sculpting clay. Our mask making products and kits are among the most popular items simply because that is what we are most passionate about. They are also exclusive to our company. We are the only company in the world to offer complete, turn-key latex mask making kits for anyone that wants to learn how to make their own, professional quality Halloween masks. Our foam latex system is also very popular as are our lifecasting kits and dental supplies.

TH: What makes your foam system different from the others?

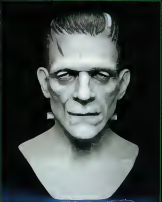
AG: If you talk with any of the professional foam runners who

are using the Monster Makers Foam Latex System, everyone seems to agree that it is set to a higher standard. The foam is softer, stronger and easier to use right out of the box. We have succeeded in creating as high a quality system as possible and still keep the price affordable and easy to use for everyone.



Sculpture's by Howard Senft, using Monster Makers oil based clay.

Right: The finished classic Boris Karloff monster also created by Howard Senft.



TH: What are some of the uses of foam latex?

AG: Lots of uses really. Aside from the obvious of prosthetic make-up, foam latex is used for puppets, animatronics characters, stop motion figures, masks and full body suits, Halloween displays and lots more. People are coming up with new applications for it all the time.

TH: Are there any new products in the works for Monster Makers?

AG: Yes! Always. I can talk about a couple. We have a new foam latex paint system that is showing great promise. It is still in development but it looks really good. Also some new prosthetic adhesives which are similar to Pros-aide and the Telesis Brands. There are lots of other things in development but it would be wise not to let the cat out of the bag just yet. When it happens your readers will be the first to know.

TH: are there any new projects yourself or the Monster Makers crew involved in?

AG: The second installment of the *Narnia* series is underway: *Prince Caspian*. So we are beginning work now and hoping to ratchet the custom foam blend up a notch yet again. Once again, Ben and I will collaborate on the foam and work closely together to make sure it exceeds the standards and more. He'll work his special magic in LA and I'll do my thing back here in Ohio again. Though this time I may actually set foot in the KNB shop for a visit and to see how things are working out in person. So all you Cryptic readers be sure to look for more Monster Makers products on the big screen.



Steve EiRuggerio grew fangs during a Monster Makers Seminar. Make-up by Doug Henderson.

Below: The Witches Cauldron, an animatronic display.



straight to DVD



Thanks to Criterion one of the great bad movies of all time, Dennis E. Muren's *Equinox* again can be both loved and heckled by appreciative horror fans. Some of you likely have heard of the film because of a story which has an uncanny resemblance to the plot of *The Evil Dead*, however Sam Raimi has stated he has never seen the obscure film. The best reason, however, to watch this film is because of the budding special effects talents of director Dennis Muren who later would stun audiences with his effects skills on *Star Wars* and *Jurassic Park*... The film is presented in its most well known version (*Equinox*) which was distributed in 1970 by Jack H. Harris of *The Blob* fame) as well as the Original 1967 version (titled *The Equinox... A Journey Into the Supernatural*). The original version credits Muren as the director of his \$6,500 epic and is a few minutes shorter than the later version. The latter version had a few minutes of useless scenes tacked on so it would be long enough to run in theaters, and Jack Woods who shot these throw-away scenes gets credit as director. As mentioned earlier the plot runs quite similar to *The Evil Dead*. A group of college kids go into the woods searching for a lost professor. As it turns out their beloved professor has run afoul of the evil released when he messed with a mysterious mystical book. At this point craziness

fueled by cheesy special effects involving a lot of stop motion ensues, and that pretty much carries things to the end. The acting is wooden (definitely including that of Jack Woods as the ridiculous Asmodeus) but the effects are a great blast for fans of the work of Ray Harryhausen as well as that of Tom Sullivan. The film as art is a total throwaway but does possess that strange B-movie allure that will continually draw you back for more. Criterion of course has done a stellar job of putting together this two disc DVD set. An intro by Forrest I. Ackerman is a must. There are two commentaries, one including Muren, one including Harris and Woods. There is also a slew of interviews and out takes. The second disc even includes short films from some of the crew, my favorite being David Allen's (who worked with Muren on effects) *King Kong* Volkswagen commercial. I cannot recommend this to those looking for high art, nor those looking for headloads of blood and boobs, but for those with an appreciation for special effects and its history, and a general love for B-horror films this is a true gem.



This film was originally set for theatrical release in October 2005 as the fourth episode of the "Return of the Living Dead" franchise. Instead this film was assigned to TV broadcast and direct to DVD release. The comedy of these pore filled films has become more than just cult cinema favorites... They have become timeless classics. With the original being by far the best of these and the second was more than tolerable, the writing and directing of the third left little to be desired to the fans, but even it has found it's place in the hearts of the fans after time. From a fans point a view, I see this one as more of a flop in the ways of script and plotline, but find that the make up and effects are worth the watch. The story will take you on a familiar ride as with the previous films, but the quirky humor within it comes off very dry and not very executed as its predecessors of the series. There will be zombies to love and zombies to hate, but the character build ups leave little to be desired and no one really cares about those who die in this one, especially the one who counts the most and that is the viewer, if you the viewer don't care weather or not a character comes or goes, then there wasn't much character provided. We will let you decide for yourself, but this one will surely find it's way into all of us fan-atics hearts and will someday be thought of as the best.... or not. If you way the

provability of no name actors and an unproven script stopping this from slowly gaining its place, it will eventually become a 2 for heavy thing, but at the moment it is but a film with very little weight. You will find very little shock value and it doesn't even have that great tongue and cheek humor found in the first two classics. To believe the fans will accept it at this point would be utterly absurd in every way. If you really must see this one to cure yourself of the urge for your zombie fixation, we suggest you strictly stick to the rental method of viewing and save your money for DarkSky Films release of the original *Texas Chainsaw Massacre* or the anniversary release of *Texas Chainsaw Massacre 2*, this is money much better spent and you will thank us... and your self for it later.... this we are sure of.



HELLO!
MY NAME IS MAY,
AND I'M VERY PLEASED
TO MEET YOU



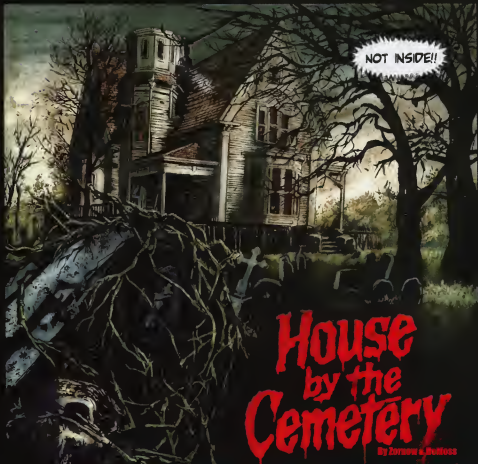
HOWEVER,
YOU SHOULD NOT
HAVE COME
HERE.



NO! DONT!!
DONT GO INSIDE!



NOT INSIDE!!



House by the Cemetery

By Zornow & Rutloss

ZORNOW

Coming soon from Cryptic Magazine!

AN INDEPTH INTERVIEW WITH MUSHROOMHEAD ⁵ JEFF HATRIX



IN THE MID 90S AN EERIE NAME IN METAL WAS BORN AND HEARD FOR THE FIRST TIME ON THE STREETS OF CLEVELAND, OHIO. A NAME THAT GREW ACROSS THE COUNTRY IN A SPINE-TINGLING FLASH, SPREADING LIKE A PLAGUE UPON THE LIPS OF AMERICAN YOUTH. THE NAME OF A BAND WHOSE PERFORMANCE, SOUND, AND LOOK TOOK THE NATION BY STORM AND ROCKED THE SEATS OF CONCERT HALLS AND CLUBS ACROSS THE COUNTRY. WHEN EXPLICIT LYRICS AND HORRIFYING STAGE SHOWS ARE THE STANDARD OF SUCH A BAND, OTHERS MIGHT FIND IT HARD TO COMPETE WITH THE LIVES OF... "MUSHROOMHEAD." TODAY THIS BAND IS STRONGER AND MORE SHOCKING THAN EVER, AND IS CURRENTLY PLANNING A NEW TOUR TO ENTICE THE FANS OF THEIR NEWEST AND GREATEST CD RELEASE, SAVIOR SORROW ON MEGAFORCE RECORDS. AND FOR THOSE OF YOU FULLY AWARE OF THE TERROR LEVEL OF THIS BANDS SHOW AND SOUND, WE THINK YOU WILL FIND THIS IN DEPTH AND MORE PERSONAL INTERVIEW WITH FRONTMAN JEFF NOTHING MORE THAN INFORMATIVE AND ENTERTAINING.

CRYPTIC: TO KICK THIS OFF RIGHT, JEFF, WE WOULD LIKE TO KNOW MORE ABOUT THE NEW CD AND WHAT SEPARATES IT FROM PREVIOUS MUSHROOMHEAD MASTERPIECES?



JEFF: WE SPENT THE LAST SESSIONS, AND TO SOME EXTENT THE SCORPION KING SOUNDTRACK SONG, "ALONG THE WAY," WRITING FOR A MAJOR LABEL, GOING MORE FOR RADIO SINGLES, IN AS MUCH AS IT WAS STILL MUSHROOMHEAD. WE CAME FROM A HEAVY BACKGROUND AND A NO-HOLDS BARRED APPROACH. BEFORE UNIVERSAL, IN A LOT OF WAYS OUR SONGS WROTE THEMSELVES. THERE WASN'T A FORMULA, THEY HAPPENED AND THEY WERE SHROOM SONGS... YES, A LOT OF GOOD HAPPENED IN A MORE CONTROLLED ATMOSPHERE, SUN DOESN'T RISE, ETC. BUT THIS NEW ALBUM IS A LOT MORE "US" AT OUR CORE: THE WAY WE STARTED AND BEYOND THAT. WE ARE AT OUR MOST EXTREME HIGH AND LOW HERE IN HEAVINESS AND DEPTH. THIS ALBUM COMES TO SAY, "FORGET EVERYTHING YOU THOUGHT YOU KNEW ABOUT MUSHROOMHEAD!" LIKE HAMMERS CUTTING THROUGH THE WIND OR HAZOR CUTTING INTO WRIST, EXPLOSIVE, BRUTAL, YET STRANGELY BEAUTIFUL... WAR AND PEACE THERE BEFORE YOU, A SOUNDTRACK FOR THE MOVIE IN YOUR MIND. I HOPE YOU LIKE LISTENING AS MUCH AS WE LIKED CREATING IT.

CRYPTIC: EVERYONE IS INSPIRED BY SOMEONE BEFORE THEM. WHAT BANDS INSPIRE MUSHROOMHEAD AND IN WHAT WAYS?

JEFF: THE OBVIOUS NAMES: FAITH NO MORE, PANTERA, GWAR, KISS FOR SOUNDS AND VISUAL PRESENTATION, BIG INFLUENCES, FOR THAT MATTER, ALICE COOPER, THE RESIDENTS. SOUND WISE WE WANTED TO TRY ANYTHING, BUT THOSE ARE GOOD EXAMPLES. FAITH NO MORE DEFINITELY TRIED ANYTHING! WHAT'S STRANGE IS THE BAND SHROOM MOSTLY CAME FROM HATRIX, WHICH WAS SIMILAR TO PANTERA IN SOUND AND WE CAME OUT VIRTUALLY AT THE SAME TIME, AT DIFFERENT ENDS OF THE COUNTRY. SO WE ARE STILL DOING BASICALLY WHAT WE'VE ALWAYS DONE FROM THAT PERSPECTIVE... I DRESSED UP LIKE KISS AS A KID, AND WE, FROM THE START, WANTED TO HAVE THE VISUAL SIDE AS STRONG AS THE SOUND. WE NEVER DID A SHOW NOT IN COSTUME, AND WE PROBABLY NEVER WILL. I BELIEVE A SHOW SHOULD BE JUST THAT, A SHOW, FOR ALL THE SENSES.

CRYPTIC: WHEN, HOW, AND WHY DID MUSHROOMHEAD FIRST ASSEMBLE?

CRYPTIC: NOW ALL CRYPTIC FANS WOULD LIKE TO KNOW, ARE ANY MUSHROOMHEAD SONG AND/OR LYRICS INSPIRED BY HORROR FILM SCENES OR TITLES?

JEFF: VISUALLY WE ARE DEFINITELY INSPIRED BY HORROR PERIOD -- I CAN'T REALLY NAME ANY SONGS INSPIRED BY MOVIES, BUT WE ALL DEFINITELY CAME FROM THE BACKGROUND. NOTHING ELSE COMES CLOSE TO THE FEEL OF A TRULY SCARY MOVIE. SOMETIMES I MISS THE OLD DAYS WHEN THINGS JUST DID IT EASIER BECAUSE I HAVEN'T BEEN SCARED GOOD IN YEARS BY ANYTHING OUT THERE. BUT YEAH, THE WHOLE BAND ARE HUGE HORROR FANS.

CRYPTIC: WHAT ARE YOUR FAVORITE HORROR FILMS, CLASSIC OR CURRENT, AND WHY?

JEFF: THE EXORCIST, OF COURSE. THE ORIGINAL TEXAS CHAIN SAW, THE FIRST NIGHTMARE ON ELM STREET, NIGHT OF THE CREEPS IS GOOD. BUT I ALSO LIKE SESSION 9, THE RING. I LIKE GORE DONE RIGHT AND PSYCHOLOGICAL THRILLERS, MOVIES THAT FUCK WITH YOUR HEAD. THE BOOGIEMAN -- PLEASE, I THINK I COULD MAKE A CREEPIER MOVIE. I LIKE MOVIES THAT YOU COULD SEE REALLY HAPPENING MORE THAN THE COMPLETELY IMPOSSIBLE. EVERY ONCE IN A WHILE THERE'S SOMETHING DONE WITH A NEW TWIST, EVEN SOMETIMES TO AN OLD STORY. I LIKE TO BELIEVE THE TRUE SCARE IS OUT THERE SOMEWHERE, WAITING TO MOVE ME AGAIN.

CRYPTIC: A LOT OF FANS WOULD LIKE TO HEAR IT STRAIGHT FROM THE DEVIL'S LIPS OR HORSE'S MOUTH. HOW DID THE MAKEUP AND MASK BECOME THE TRADEMARKED AND MACABRE LOOK FOR THE BAND?

JEFF: WE ALL CAME FROM VARIOUS BANDS IN AND AROUND CLEVELAND, AND WE DIDN'T WANT THERE TO BE ANY PRECONCEIVED NOTIONS OF WHAT THIS BUDDING JUGGERNAUT WAS ALL ABOUT... "OH, THEY'RE GONNA SOUND JUST LIKE HATRIX, OR LOOK, IT'S THAT GUY, THEY'RE GONNA BE DEATH METAL OR THRASH OR WHATEVER. WE WANTED TO HAVE THE FREEDOM TO DO WHATEVER THE FUCK WE FELT LIKE WITHOUT A NET. WE WANTED TO SAY, LOOK AT THIS SHIT... YOU'VE NEVER SEEN THIS BEFORE. OK. PICK YOUR CHIN UP OFF THE FLOOR. YEAH, THIS IS REAL. DON'T GET TOO EXCITED WATCHING A SHOW OF THE SAME DRESS, THE SAME HAIR, THE SAME SYNCHRONIZED HEAD BANG. FROM DAY 1, WE WANTED TO LEAVE AN IMPRESSION, A VISUAL SCAR, A NIGHTMARE, A STORY TOLD OVER AND OVER, GROWING LIKE, HA HA, A FUNGUS. EVERY YEAR THERE'S NEW KIDS COMING TO THEIR FIRST CONCERT, AND WE'RE THE BAND PLAYING THAT FIRST CONCERT, ETCHED INTO NEW MINDS, WITH LITTLE BROTHERS AND SISTERS AT HOME WAITING FOR THE DAY WHEN THEY'RE OLD ENOUGH TO COME TOO. THAT'S ANY BAND'S DREAM, AN ALWAYS REJUVENATING CULT FOLLOWING. I GUESS WE WERE ON TO SOMETHING.





CRYPTIC: WHAT MUSHROOMHEAD SONG OR LYRICS HAVE THE MOST PERSONAL MEANING FOR YOU BEHIND THEM AND WHY?

JEFF: IT'S LYRICS FROM THE SONG SOLITAIRE UNRAVELING, "YOU DON'T KNOW PEACE 'TIL YOU'VE HAD SUFFERING." IT TRANSLATES INTO, UNLESS YOU'VE WORKED FOR WHAT YOU HAVE, HOW IS IT WORTH ANYTHING. I PUT THE TIME INTO THIS, AND I'M GLAD NOTHING WAS HANDED TO ME. IT FEELS THAT MUCH BETTER TO TASTE SUCCESS COMING FROM MIDDLE CLASS AND STRUGGLING AND KNOWING HUNGER AND FIGHTING THROUGH DOUBTS AND STRUGGLES. IT'S GOOD TO REMEMBER WHERE YOU CAME FROM. I WON'T EVER FORGET AND I TRULY CHERISH EVERYTHING GREAT IN LIFE AND FEEL PRIVILEGED TO GET TO MAKE MUSIC AND WRITE ABOUT LIFE AND MY EXPERIENCES AND KNOW THAT SO MANY PEOPLE CAN RELATE. I HOPE EVERYBODY GETS TO FEEL THAT IN LIFE.

CRYPTIC: FOR THOSE DIE HARD MUSHROOMHEAD FANS OUT THERE, WHAT'S NEW FOR THEM IN MERCHANDISE AND WHEN AND WHERE CAN THEY GET IT?

JEFF: WE ARE CREATING THE NEW LOOK OF THIS NOW 7 HEADED MONSTER, AND WITH THAT NEW LOOK A WHOLE NEW PILE OF GEAR WILL ARISE. AT THE PRESENT I DON'T HAVE EXACT SPECIFICS FOR YOU OTHER THAN TO SAY, AS ALWAYS, THE COMPLETE LIST OF THINGS WILL BE AVAILABLE AT OUR SHOWS AND ALSO CAN BE FOUND AT OUR WEB STORE MUSHROOMHEAD.COM TODAY. JUST GO TO MUSHROOMHEAD.COM AND FIND THE ONLINE STORE.

CRYPTIC: AS WE ARE COMING TO A CLOSE, IS THERE ANYTHING ELSE YOU WOULD LIKE TO SAY OR EXPAND ON WITH THE CRYPTIC READERS OUT THERE?

JEFF: GREAT TO TALK WITH ALL OF YOU AND HOPE THIS WAS ENLIGHTENING AND NOT TOO FRIGHTENING. HMMM, SORRY. IT'S 4:14 A.M., AND I'M BARBLING A LITTLE. IT HAPPENS. BUT SERIOUSLY, HOPE YOU DIG THE NEW STUFF, AND THERE'S LOTS MORE TO COME. NOW SOMEONE MAKE A MOVIE THAT SCARES THE SHIT OUT OF ME, PLEASE!!!! THANKS FOR THE TIME. GREAT TALKING TO YOU . . . ALWAYS LET IT STAY . . . NEVER LET IT GO! PEACE.

AND THERE YOU HAVE IT, CRYPTIC FANS, AFTER SPENDING A WEEK OR SO IN CLEVELAND... I WAS OVERWHELMED BY THE STATE OF THE CURRENT MUSIC SCENE AND EVEN THE NERE HISTORY BEHIND IT. AND SO IT SEEMS THAT MONSTERS OF MACABRE METAL KNOW, AS MUSHROOMHEAD ARE UNDENIABLY A HUGE PART OF THEM BOTH. CRYPTIC WOULD LIKE TO THANK MUSHROOMHEAD AND JEFF NOTHING FOR TAKING THE TIME TO SHARE HIS PERSONAL OPINIONS, VIEWS, AND INSIGHT ON THE CURRENT AND FUTURE STATUS OF METAL LEGENDS "MUSHROOMHEAD."



THINGS THAT GO BUMP IN THE NIGHT

Featuring Tim Turner's Ghoulish Gallery

Interview By Count Kaufman

Before we get into all the details behind your fantastic changing portraits, you had quite an interesting professional career leading up to this point.

Cryptic: First thing I always must know, is what triggered you into this fascination with the macabre?

TT: I grew up during the 1960's when television was in its prime. Network executives were putting everything and anything on TV and were running out of new ideas fast. To fill the airwaves, they would purchase the rights to old movies from decades earlier and broadcast those. A lot of those movies were horror films. Because of all this, horror films experienced a sort of renewed popularity back in the 60's. Keep in mind that when I say "horror" films I'm not talking about a lot of blood and guts. These films were much more about suspense and atmosphere. In most, the "monster" was really just a character that was misunderstood because he was different. This was the type of storytelling that really engaged the imagination. Especially the imagination of a kid! Not just me but a lot of kids. Monsters became hugely popular once again and soon there were magazines like Famous Monsters of Filmland and Aurora model kits. In no time Monsters became my obsession. Throw in a dash of Basil Rathbone/Sherlock Holmes movies and you have a good idea how I ended up with such a passion for things that are spooky and macabre. Some kids got into Bugs Bunny and Speed Racer, I was into this kind of stuff. I'm surprised I ended up as normal as I am!

Cryptic: You have done work on special effects for some major movies, what were your special talents and contributions?

TT: In the 80's and 90's a lot of horror films were made. There were a lot of jobs but not a lot of people with the know how to do the jobs. Guys like me who were fortunate enough to be in the right place at the right time had the opportunity to learn how to do just about anything they wanted. The more you knew how to do, the more you worked. During those years I learned mold-making, slush latex casting, dental acrylics, hair-punching, soft foam sculpting, mask making, how to run foam latex, painting, prosthetic appliance... the list goes on and on. You became sort of a Jack-of-all-trades. I did a lot of stuff for a lot of great films - Cocoon, Honey I Shrunk the Kids/Army of Darkness, Addams Family, Gorillas in the Mist - but because everything was a team effort so there really isn't one example I can offer of something that was 100% mine and mine alone.

Cryptic: You worked with some of the greatest special effects make-up artists of our generation, what was that like?

TT: I was working at a place called Roark Productions when I got a call inviting me to come work at Rick's Baker's shop. I thought it was a prank call at first but I later learned a friend had recommended me for the job. It was an amazing experience. I had come from a small shop where only two or three people worked at a time and here's Rick's shop with twenty-five or thirty people with the same love for special



Tim Turner poses with his cast of stars.

effects that I had. It was like I died and went to heaven. I had the chance to really get to know a lot of very creative people. In fact, the amount of talent under that one roof was astounding! Being the new kid, I decided that I could learn as much as I wanted if I just keep my eyes open and my mouth shut. There was so much going on there. It was like a college education in some ways. In short time I was able to prove myself and was given responsibilities that were more hands-on and creative. Everyone starts at the bottom but I think I was blessed in the sense that started at the bottom of the shop owned by the guy who won the first Academy Award for make-up effects. And then he went on to win five more. I have just a huge amount of respect for Rick and I feel fortunate and privileged to have been a small part of his team during those early years. In many ways it's still seems so unreal. Cryptic: You have actively been involved in haunting for many years, some of the best and biggest haunted attractions there are. What are some of your creative contributions to these haunted ventures?

TT: When I was young there were these rumors of something called the "Haunted Warehouse." It was almost an urban legend, really. No one knew all that much about it except that it had real, live monsters. Every year, around Halloween, I'd hear about this place. If you were lucky you'd have a friend who had a sister who knew someone who had a brother whose best friend's stepsister actually went through it and survived. Well, the "Haunted Warehouse" was actually one of the very first walk-through haunted houses in the nation. It was put on by Campus Life and was hugely popular in the Southern California area. In fact, a lot of people claim that that's where Knott's Berry Farm got the idea for their Halloween Haunt. Anyway, someone came by my high school looking for kids who wanted to be monsters but there was a catch ... you had to be 17. I did what any 15-year-old monster obsessed kid would do. I lied! So that's how I got my first taste at

haunting. I did Campus Life haunted houses for a number of years but then they decided to not do them anymore because they were a Christian group and they thought they might be glorifying horror. A few years passed with not much Halloween stuff going on but then, in 1982, I saw a circus tent go up in a mall parking lot. I figured Campus Life was back. I was wrong! It was actually a 20-something year old kid named Mike Burnett who borrowed money from his dad and decided to put on his own haunted house. I helped him out and during the run of the haunted house and discovered that he was into all that crazy monster stuff too. When the Haunted House ended, Mike and I remained friends. We worked out of his parent's garage in Anaheim Hills, CA and taught ourselves how to make corpses, props, masks, prosthetics and stuff like that. After a while we had a bunch of cool, creepy stuff so sold a lot of it to Knott's Berry Farm for their Halloween Haunt. This ended up being a pretty good little side business. One year I think we must have made at least two hundred corpses skulls and various other body parts. It was crazy! We also made a big pneumatic dragon head and a Phantom of the Opera guy that played the organ over the main haunt entrance. Mike and I eventually got into film work but along the way we made a few haunted houses of our own. There was one called out by Lake Paris, CA that was just huge! We also did some Haunted houses for the city of Long Beach. In fact, the haunted house I built in the early 90's was where I debuted my first changing portrait. Mike had his own shop for a while and I've heard he now heads up the make-up department for Florida's Universal Studios Halloween Horror Nights. As for me, I went on to start The Ghoulish Gallery. I haven't seen Mike in ages but even now, all these years later, we are both still involved with Halloween. I think that's kind of neat!

Cryptic: Do you still frequent haunted attractions for fun?

TT: Halloween is such a busy time for The Ghoulish Gallery but I do try to go to the local haunts whenever I can just because it's so much fun. This past year I did a guest artist appearance at a haunt called the Haunted Vineyard for the better part of October and a funny thing happened... the closer it got to Halloween, the more I was itching to dress up and scare people. Eventually, I got permission from the owners and using a mask they had on hand, quickly put together this rotting/decaying Minotaur character. Unknown to me, the first night I wore it was a "dark" night at Knott's Halloween Haunt so a lot of their monsters had come over to go through the Haunted Vineyard. It had been a long time since I had been a monster in a haunted house so I was a little unsure how effective I would be but before the night was over, I scare one of the veteran Knott's monsters so bad she peed her pants and her fellow monsters gave me a standing ovation. It was a great experience!

Cryptic: Is it true that you based your idea for the changing portrait from Disneyland's Haunted Mansion?

TT: Absolutely! There is just so much so much imagination, creativity and magic in that attraction. Not to change the subject but my father was an ornamental plaster. He created a lot of the rockwork on Tom Sawyer's Island. As a result of his association with Disney, our family was invited to attend opening day of the Haunted Mansion. I had to be only eight or nine at the time. I remember being really scared but also being in awe of the whole thing. It really left an impression.

When I got home I begged my dad to find out how it was done. Several days later he came home from work with the address of Walt Disney Imagineering. I sat down and wrote a letter just gushing about how much I loved the ride and how I wanted to make something cool like that one day. I must have asked a million questions and it had to be pretty obvious that the letter was being written by a kid cause I think I misspelled half the damn thing. Anyway, I sent the letter off and pretty much forgot all about it. Then, about a month later, I get a letter back in the mail. It had this really distinctive hand-printed block lettering. The letter was from legendary Walt Disney Imagineer Rolly Crump, the co-designer of the many illusions seen in the Haunted Mansion. He wrote, "Believe it yourself and follow your dreams." I'll never forget that! But that's not the end of the story. Just a few years ago, out of nowhere, I get a letter in the mail. The front is addressed with familiar looking hand-printed block lettering. I opened it and it was another letter from Rolly. He had been given one of my changing portraits as a gift and was writing to tell me that he thought my interpretation of his illusion was perfect - the best he's ever seen. It was a very emotional moment for me. I was deeply moved and I think I may have even cried at just the beauty of the irony. Obviously he had no idea I was that little kid from years earlier but it does go to show you how just a few words of encouragement can really make a positive influence on a kid's life. So to answer your original question, yes, Disneyland's Haunted Mansion attraction has been a definite influence in more ways than most people could ever possibly imagine. Cryptic: Being a huge classic horror movie fan, I feel your portraits share that classic feel, that creepy quality of that era. What do you aim for when you create your images?

TT: Yes, they definitely have that feel. We also aim for a little bit of a psychological edge. Dark and spooky is good but when you add a psychological edge to the mix you bring things to a whole new level. A little known fact about me is that I have a degree in psychology



The amazing Changing Portrait before & after. Is it Rotten Johnny or Johnny Rotten?

and am certified as a Clinical Hypnotherapist by the American Institute of Hypnotherapy. Simply put, I understand fears and phobias extremely well. A big part of our character development involves incorporating as many psychologically disturbing elements into the art as possible. We want our characters to be visually intimidating and unsettling on an almost instinctive level. For example, we recently did a portrait of little boy in a sailor suit who transforms into a corpse. Little kids turning into corpses are already over the edge by most people's standards but we decided to take it further by adding some cockroaches in the after image. Now we have this innocent looking, angelic little boy in a sailor suit that transforms into a roach infested child-corpse. People love that stuff! That's a more obvious example but there are a lot of subliminal thing going on in our changing portraits too. That subject could easily be another whole article!

Cryptic: One thing that's noticeable right away when seeing your portraits is the fluid transformation, the impeccable quality. Each piece seems to tell a story. Many artists claim to have some kind of connection with their art, do you have any such feelings?

TT: I definitely have my favorite characters for one reason or another but I wouldn't say I'm connected with my art. If there is a connection there it's that I just like making cool, spooky stuff. Working at Rick's shop taught me that quality could be a calling card. You know, when I'm sitting behind my desk designing a new portrait character, I sometimes stop and wonder if anyone else really notices all the little extra things we do to make sure our portrait are the best out there. I mean, we used museum quality printers and inks that are water and fade resistant. We used actual photographic paper because the imaging sets on the paper and remains crisp and clean looking instead of soaking into a fiber weave. To my knowledge, we are the only changing portrait company professionally trained in the assembly of lenticular art – others are self-taught. All these things are important to me but I've often wondered if anyone else out there really cared about all that stuff? Apparently they do! Just this past year, The Ghoulish Gallery was honored with two national awards for product quality. In fact, to the best of my knowledge we are the only changing portrait company to have received such a high honor. Not long after, another company started to advertising that THEY had award-winning changing portraits. It's my understanding that what they really won was an award for having a spooky website. It actually had nothing to do with their portraits. It's kind of an antidotal story but it demonstrates you how far some people will go to try make their product seem more like ours. So yes, things like fluid transformations and impeccable quality are a very important part of what makes a Ghoulish Gallery Changing Portrait stand out from the rest of the pack. We're pretty proud of the quality of our portraits. I've always said that I don't want to make the kind of stuff that I wouldn't want to buy myself and that still holds true today.

Cryptic: There are a lot of cheap imitations out there, you being the first creator of the changing portrait, what would you say to someone looking at buying these portraits?

TT: I'd say that when Leonard Pickle, Editor of Haunted Attraction Magazine and host of the annual Haunted Attraction National Tradeshow and Convention (hAuNTcon) needed a custom changing portrait, he didn't choose just any changing portrait company or the job, he choose The Ghoulish Gallery,



Isabella you got real ugly!

I think that speaks volumes!

Cryptic: Do people ever tell you that one of your portraits resembles one of their past relatives?

TT: Since most of my portraits incorporate actual Victorian photographs, it's a given that these people are someone's past relatives. There was an incident just this past year where a customer told us that our Donna D' Dead "before" image was a close resemblance to his grandmother in her younger days. I asked what area of the country she was from and when he told me, I was stunned because I knew the original photo had come from that same town. I gave him a sample of that portrait to take back his grandmother in hopes of discovering whether or not she was really the woman in the photo. As it turns out, it was her! How crazy is that's? It was her college dance photo! Apparently the photographer had kept a print or something. Anyway, I did what I thought was right and offered to remove it from our selection because I assumed she would have been offended. As it ended up, she actually thought it was one of the neatest things she'd ever seen so she gave me permission to continue to use her image. The weird thing was that I got a call a few weeks later and apparently she had passed away. I think there's a movie in there somewhere!

Cryptic: Do you have any creations based on any of your relation's and what's your favorite?

TT: That's a great question! I don't have any changing portraits that are created using photographs of my own relatives but I do have some of other people I know or portraits that are named after loved ones, friends, etc. "Nena" is actually my mom's nickname so we used it for one of our characters. "Isabella" is the name of my best friend's daughter, "Father Devilin" is in real life a guy named Anthony who is one of our favorite waiters. We do a lot of that stuff. Just a lot of inside jokes and wacky stuff like that.

Cryptic: Are there any other lines of products that we can watch out for?

TT: We've recently released a new 8"x10" changing portrait size that has proven to be quite popular. An 8"x10" is about as small as you want to go in a changing portrait. Anything smaller and you really won't be able to see the detail. We've also just finished up a line of staring portraits which recreate that old haunted house gag where a eyes of a gothic looking portrait follow you as you walk throughout a room. It really is a creepy effect and one that I'm sure will be really popular. There are some other things on the horizon but I can't talk too much about them quite yet. But they will be cool, I promise... the kind of things I'd want to buy myself!

Cryptic: I'm sure we'll be right there getting ours!
Thanks. For more info, check out www.theghoulishgallery.com.

WORDS:
MARK KIDWELL

ART:
NAT JONES
JAY FOTOS

FEBRUARY 13, 1968. CENTRAL HIGHLANDS, VIETNAM. 12 KLICKS SOUTH OF U.S. FORWARD "ARIES"



*Dear Barbara,
Just a short letter today. We're in the bush again, can't tell you exactly where, but one place is about the same as another in this boiling swamp...*

THIS IS
BEAUCOUP PINKY-DAG
LOOT! FIVE KLICKS FROM
THIS LT AND ZERO SIGN
OF CHARLES...

YOU RATHER RUN
INTO A FULL-BLOWN
PAMANA-PARTY,
BRONTO?

I'M JUST
SAYIN'. STOD
QUIET...

Bronto's here with me. Always makes me feel safer. He's like this indestructible giant with a machine gun. I'm glad he's on our side.

HE'S
RIGHT. LT. THIS
FAR INTO INDIAN
COUNTRY WE
SHOULDA SEEN
OR HEARD
SOMETHIN'
BY NOW.

JUST STAY
COOL, BAND-AID.
BATTALION PUTS
THE HEAVY VC
MOVEMENT A
OR 5 KLICKS
FROM HERE...

Billie "Band-Aid" Kirk's on hand with the morphine and crazy glue. Just in case one of us needs putting back together.

...NO SIGN OF
CHARLIE IS WHAT
WE WANT. OUR JOB
IS TO FIND THAT
LISTENING POST AND
SEE WHY THEY'VE
BEEN SO...


...QUIET...

Who's Squad's a little jump...




...Should be on a 2 day lay-in at base camp. This emergency patrol just fell in our laps. Seems 2 driftn in a remote listening post near a VC occupied village hasn't reported in 3 days.


It doesn't sound good. We check it out and it's a VC... We call in air support and burn it all. Makes us all nervous. It helps to write. Feels like I'm home, safe with you...




Got a new guy last week. Hot-head fella named Mann from Alabama. We call him "Dixie-Dawg" cause of his drawl. Heard bad rumors of some things he did during Tet.



"Bonnie" Benitez rounds us out. Best radio man in the 'Nam. Quiet as Hell when he's off the squawk, but if you need an air strike or dust-off, he'll get 'em for us.



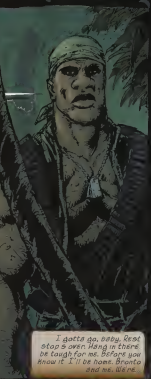
I'm getting pretty short over here, Barb. Two months or so and I'll be shipping out home. Home to see you. Hold you...



Bronto gets out a couple of days after me. I'll wait for him in Saigon and we'll catch the bird home together. He wants to see Pittsburgh and meet the blonde bombshell in my pictures...

TIME TO DEEDEE LOOT.

JUST WRAPPIN' THIS UP MAN...



I gotta go, baby. Rest stop's over. Hang in there. Be tough for me. Before you know it, I'll be home. Bronto and me. We're



YOU'RE ON
POINT, BRONTO.
LET'S GO



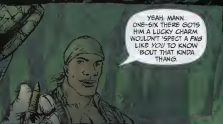
OLD
NUMBER 68, MANN.
LUCKY CHARM.

WHATCHOO GOT
THAT LOOTE?

LUCKY
CHARMP?



NOW THE
HELL IS A BULLET
A LUCKY CHARM?
LESS'N IT'S RIPPIN'
THROUGH SOME
BOOK, I MEAN.



YEAH, MANN.
ONE-SIX THERE GOT'S
HIM A LUCKY CHARM.
WOULDN'T 'SPECT A FAG
LIKE YOU TO KNOW
'BOUT THAT KINDA
THANG.



THE LOOT
GOT A SYSTEM
MANN.

Y'SEE HE SCRATCH
THE NUMBER OF DAY HE'S
SHORT INTO THAT SHELL
CASING THERE, AND AT THE
END OF THAT DAY, HE LOADS
IT UP IN HIS .45, AND POW!
HE SHOOT IT INTO THE BUSH.
NUTTER DAY GONE, HE'S
STILL BREATHIN'.



LUCKY
CHARM... SOUNDS
DINKY-DAO TO
ME.

BETTER
THAN A RABBIT'S
FOOT, MANN... JUST
ASK ANY RABBIT.

HABA
HABA!

NEW GUY
MAKES ME NERVOUS.
LIEUTENANT. HE'S GOT
THAT ITCH.

EVERYTHING
MAKES YOU NERVOUS. BAND-AID
MANN'L BE OKAY. HE JUST WANTS TO
SHOOT SOMETHING. WE GOT
TO THAT 'VILLS. HE'LL PROBABLY
GET HIS CHANCE.

WHADDYA
THINK HAPPENED TO
THOSE GUYS?

I DON'T
KNOW... BUT IT
DON'T LOOK
GOOD.

FUCKIN'
VC...

BRONTO'S GOT
SOMETHIN'!

YOU AIN'T
GONNA BELIEVE
WHAT I GOT,
BOSS!

WHAT IS IT,
JACKSON?

AW NO... YOU
GOTS TO SEE DIS...
'BOUT 50 METERS
UP THERE!

WHY ALL
THE FRIGGIN'
MYSTERY BIG
MAN?

IT'S A
SURPRISE



WHAT THE
FU...?

SURPRISE!

SHIT!



GRRAAWL!

GENTLEMEN,
MEET MR. PUSAR
VICTOR CHARLES!



BAD DAY FOR MR.
BOOK. LUCKY DAY FOR
THE "DIXIE DAWGS"...

GRRRR!

HOLD
YOUR FIRE, MAN!
YOU WANT THAT WHOLE
VILLE DOWN ON OUR
ASSES?



NOT TO WORRY,
FAG... IT'S UNDER
CONTROL!

WHY'S HE
KEEP CALLIN'
ME THAT LOOT?
FAG?



MEANS
FUCKIN' NEW
GUY...

SHUTUNK!



AM' THAT
IS THAT.

BRONTO...



JESUS...!

GLUK!



SHOOT
THAT SON OF
A BITCH!!

YEEHEHAW!

BRRRRT! BRRRRT! BRRRRT!



RREEAARGH!

SPAT

SPAT

SPAT

SPAT

SPAT



GLUK!

SHIT!



WHAT KIND OF
JUNGLE JUICE IS HE ON?
WE'RE GONNA HAVE TO CUT
THAT THING IN HALF...

NO WE AIN'T...
YOU LEAVE IT TO
MR. LOOT!



WHAT
MR. ZIPPERHEAD
HERE NEEDS...



...IS
A GOOD OLD
ALABAMA HEAD
SHOT!

SPLOUICH

KRAK!



WHADDYA GOT,
BAND-AID?

HARD TO TELL
MUCH WITH A HALF-ASS
JUNGLE AUTOPSY... BUT I CAN
TELL YA THIS... WE WEREN'T
THE FIRST TO GREESE THIS
ZIPPERHEAD.

BULLSHIT KIRK! WE
FILLED THAT GOOK
FULLA EVERYTHING
BUT THE KITCHEN
SINK!

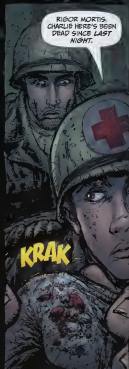


QUART,
MANN!

SHOW ME,
KIRK...

WELL TO START...
YOU SEE THIS BRUISE?
THAT'S *BLOOD*. POOLING
NEAR HIS SPINE. THAT SHIT
DON'T HAPPEN FAST AND
IT ONLY HAPPENS WHEN
YOU'RE DEAD.

THEN
THERE'S
THIS...



RISOR MORTIS.
CHARLIE HERE'S BEEN
DEAD SINCE LAST
NIGHT.

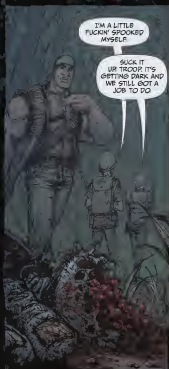
KRAK



THAT SOME BAD MOJO TOMMY.
WOODOO SHIT LIKE MY GRANNY
WHISPERED 'BOUT BACK IN
NAWLINS. "ZIVEMBI"... WALKIN'
DEAD MAN.

BRONTO! GET
BACK TO THE PERIMETER,
MAN! WE NEED EYES ON
THAT BUSH!

KEEP THIS SHIT TO YOUR
SELF BILLY. THESE GUYS
SPOOK EASY.



I'M A LITTLE
FUCKIN' SPOOKED
MYSELF.

SUCK IT
UP TROOP. IT'S
GETTING DARK AND
WE STILL GOT A
JOB TO DO

Unleash the **MONSTER MAKER** Within!

Forget about your dreams..
We want to help you bring your
nightmares to life!

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for all your monster and mask making needs.*

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polyurethane foam,
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much more!



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Legends In Horror

featuring

Tom Sullivan



Interview by Thomas White

Inspired by *King Kong* when he was five-years-old and slowly becoming nothing short of obsessed with the behind-the-scenes of the silver screen, Tom Sullivan grew up to bring us some of the most memorable visuals of any cult classic film and has not stopped there. With his special effects on *Evil Dead* and his new hit horror comic *Tom Sullivan's Books of the Dead*, Tom continues to bring us his wonderful creations in any medium available.

TWhite: Tom, I would like to go back a little ways with you and talk a little bit about what got you interested in art and special effects.

TSullivan: It goes back to when I was five-years-old and saw the original *King Kong* for the first time. I had no idea how *Kong* and the dinosaurs at Skull Island was done. I became a huge fan of dinosaurs and drawing and sculpting ever since. It wasn't until the third grade that I heard about *The Seventh Voyage of Sinbad*, and about the same time I found out about *Famous Monsters of Film Land*. *Forty's* brilliant magazine was the only information about special effects in the early 1980s.

TW: Was your artistic talent noticeable right from the get-go or did it take some practice?

TS: I clearly had no talent, just an uncompromising ambition to learn how to draw and paint and make movies.

TW: And your writing?

TS: My glim from early on was to become a "renaissance man," a master of all trades so I could become an uber-director. I have always been making up stories. These stories were mostly Harryhausen kind of adventures. Recently, though, thanks to Chaz DeMoss and *Dead Dog Comics*, my writing is being published. I am very pleased with the results.

TW: You've mentioned *King Kong's* groundbreaking effects, done by none other than Willis H. O'Brien, as a definitive influence on you at a very early age. Did you seek out other O'Brien films or was it more get-whatever-you-can-get-your-hands-on?

TS: Absolutely! Thanks to *Famous Monsters of Film Land*, I was able to create a list of films to look out for. My mother let me stay up on school nights and watch the 10:30 a.m. movies if I could make a case that this film would enhance my education. She also taught me the importance of remembering the names of actors and filmmakers from the films. I was the only kid I knew who knew how special effects were done. I was making clay sculptures of the Taur and a carved foam rubber Cyclops and Akosha heads from *One Million Years BC*. I also saved up my lawn mowing money and bought an 8mm camera and started my stop motion experiments. **TW:** So how did Ray Harryhausen, one of O'Brien's scholars, help shape your work, with films like *Clash of the Titans* and *Jason and the Argonauts*?

TS: Ray is simply inspiring. The dynamics of his action and the sculptures and designs of his creatures are consistently some of the best character designs in the history of films. I collected every magazine and book on Ray and special effects. I still do. I had the honor of meeting Ray a couple of times at various conventions. He is an amazingly approachable fella.

TW: How did you and Sam Raimi get together?

TS: My wife Penny was going to Michigan State University and while there I read about the M.S.U. Creative Filmmaking Society, which was actually Sam and his older brother Ivan tapping into the Inactive student events market on campus.

They found us on campus students they could get deals on renting auditoriums and would charge a buck or two and show Sam's super 8mm comedies.

TW: What a lot of our readers don't know in that Raimi had a few other things he did before *Evil Dead*, and you were there for some of that stuff. I believe there was a feature film called, *It's Murder*, that you worked on. What else was there?

TS: Sam made a bunch. There was *6 Months to Live*, about a suicidal terminally ill fella. It's a laugh riot. Also *The Happy Valley Kid*, starring Ray (Robert) Tapert, as a wimpy kid picked on by most of college who goes Columbo on his tormentors. Way ahead of its time. *Clockwork* was a horror experiment starring Scott Spiegel and Cheryl Gutteridge about a woman fighting back against a stalking bunn. It was about 10 minutes long and managed to look slick and create some tension. I remember *Attack of the Hopping Band*, which has a lot of *Evil Dead 2* in it.

TW: Do you have any of these films or stills or anything from these projects? This sort of stuff could make a man rich on eBay.

TS: I do, but I promised not to sell or copy the films. I can show them to friends.

TW: So it was pretty natural that when Raimi started doing *Evil Dead*, you would be on board?

TS: Sam and the guys wisely checked out other FX artists, but I was willing to work for very little money and I do have a versatile set of skills. I think these things sold me.

TW: I am sure the list is extensive, but give us a few details on the props and effects you created for *Evil Dead*.

TS: I was responsible for creating the look of the devil, including the spider network. I also created the dagger. I designed, created and applied the Deadite makeup. I created the practical pore effects, as well. I was the uncredited, unpaid Art Director. I designed, constructed and co-animated the mellowed finale sequence, along with Karl Pierce. I play the demon handle within the Deadline that burst out of their bodies and throw guts into the audience's laps. I thought that was important. I pointed two posters to help promote the film when it was known as *The Book of The Dead*.





TW: So *Evil Dead* was wrapped up and was eventually released to initially fail before becoming what it is today. When were you approached for *Evil Dead: Book of the Dead*?

TS: At the end of 1985, I think. Sam had been in contact, and I was offered my choice of jobs on *ED 2*. I was not interested in doing makeup again, but the expanded stop motion sequences were very interesting. The flying Deadites at the end had a big Harryhausen-type battle, but Sam screwed up the background plates and the critter was all but obliterated.

TW: You didn't do a lot of the day-to-day effects on the film like in the first movie. What were some of the things you did for *Book of the Dead*?

TS: I sculpted the covers and built the books of the dead. I designed the new dresser. The left was cast from the original. Cary Howe and Mike Tric sculpted the blade. I designed and built the elements and animated the opening book writing/ghost sequence. I designed, built, and animated the floriated head puppets out of the floor shot. I animated Ash's hair turning white. I animated the flower writing. I designed, built, and animated the flying Deadites at the film's finale. My wife Penny and I have cameras at the airport scene.

TW: So what happened with *Army of Darkness*? Were you approached to be a part of the film?

TS: Yes, but in a limited way. They needed a new Book of the Dead, as they had given away or kept the books from *ED 2* that they never returned to me. It felt like I could have a cameo if I could fly out to L.A. Unfortunately, I was recovering from a car accident and couldn't attend.

TW: How did you manage to maintain the rights to your work on the *Evil Dead* films?

TS: I had it put in writing. I also copyrighted my work. My copyrights have paid me many times what I earned doing the film.

TW: How do you think things would have continued for you if you didn't have the rights to your creations?

TS: I would have been sitting on the sidelines watching the parade. Fortunately, Sam and the guys couldn't afford these details when they were making the film.

TW: So what happened after the *Evil Dead* films? Did you look for more work in the film industry?

TS: I never got a film offer from my work in *Evil Dead*. I went to work for an art department in San Francisco when Penny and I moved out there. I had shot nine rolls of 36 exposures of all my work on *Evil Dead* and documenting the shoot in Tennessee. The film was purchased by Sam and the guys, so I left all nine rolls with them and they left them in the car trunk all summer. So I had nothing to show anybody that I had actually worked on a movie. It took three years for *Evil Dead* to be released, so it was rough going.

TW: Tell us about DARKAGEPRODUCTIONS.

TS: DARKAGEPRODUCTIONS is the name of my website. It has a Gallery, Forum, News, and Appearances sections. It will be updated soon to allow for a catalog for art prints and replicas, as well as better networking for filmmakers and artists.

TW: Recently, you have been doing some things for the comic book industry with Ron Sullivan's *Books of the Dead* published by *Dead Dog*. The first couple of issues are out now. How do you think it's coming along?

TS: I am blown away by the comic. The artists, Josh Medora and the first two issues and Kenneth Lee on the last two, are phenomenal. The color and paper is first-rate and the final result is beyond my expectations. I like the story, too. Very Lovecraftian. I am wrapping up issue #4 right now. This would make a kick-ass film.

TW: Recently you worked on a film called *The Dread*. What was your credit in that film?

TS: That's a good question. As my credits kept growing, I was asked to design the demon on paper, and I did. Then the effects guys were overwhelmed by the volume of effects and the lack of pre-production, so I helped out with some stuff like Ellen Sandweiss's death. Then I let slip that I had done some community theater and a bit part in Patrick Desmord's feature, *The Absence of Light*, so they gave me an audition and now I play Dr. Boorstin, a psychiatrist. *The Dread* Producers decided to make me an Associate Producer on the film. I love these guys.

TW: *The Dread* is being adapted to a four issue mini series by *Dead Dog*. Are you involved in that, as well?

TS: Unfortunately, no. I think I am busy enough these days. *The Dread* is getting the class act at *Dead Dog*, though.

TW: What's next on the plate for you?

TS: I have been asked by Patrick Desmord to act in his next film, and in the meantime I am writing my own film scripts, preparing to market more *Book of the Dead* replicas, trying to learn Premiere Pro (why'd they have to turn filmmaking into rocket science?) and having a blast being a guest at various conventions around the country.

TW: Any parting words?

TS: Thank you for this chance to share. I am having a blast doing the creative thing and modest doors are opening. It's an exciting time, and I have a lot of irons in a lot of fires. Stay tuned.

For further information on Tom, please visit: www.darkageproductions.com

Shown below is the young Tom Sullivan hard at on the sets of *Evil Dead*.



Tom Sullivan's

Books of the Dead

DEVIL HEAD

THE
WORKERS MAKE
SOUNDS LIKE
DEMONS.

EASY PRIVATE,
IT'S JUST ANOTHER
FIGHT GONE OUT OF
CONTROL.

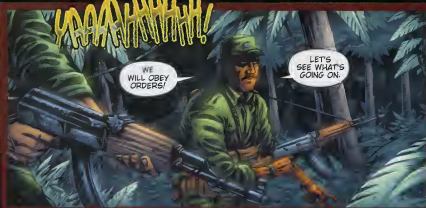
WE'LL
OBSERVE AND
REPORT TO THE
CAPTAIN!

YAAAAAHHHHH!!

EEEEAAAAAHHHHH!!



YAAAAHHHHH!



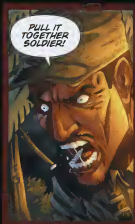
EEYAAAAAHHHHH!!



IN
THE NAME
OF ALLAH...

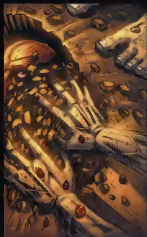


...THIS IS
THE WORK OF
SATAN!









LEUTENANT!



POW! POW! POW! POW!



GET
BACK!

TELL
THEM WHAT YOU
SAW!

AMBER!



BLAM! BLAM! BLAM!

CLICK

EEYAAAAH!



BLOOD STAINS: A FOCUS ON THE MACABRE ART OF CHAD WARD



BY ROB HALL

Chad Michael Ward is a talented pony.

There is very little he doesn't do artistically. He is a writer, director, artist, and photographer. His new book, *AUTOPSYNOTICA* (out March 2006), is a visually haunting exploration of sex and death. I got a chance to talk to him about art, writing, digital photography and what goes into a project like *AUTOPSYNOTICA*.

RHB: Tell us a little about your artistic inclination.

Chad: How did you get started?

Chad: I've been an artist forever. I started with digital painting with the release of Photoshop 4.0. Shortly after, I started doing photography to complement my art. I realized fairly quickly that there was an actual demand for my photography, so I started doing photography professionally in 2002. After several gigs on the sets of music videos, I decided I really wanted to get into directing. When people started seeing images from my *PMR* DVD (released in early 2005), a lot of people thought that the pictures were still images from a horror movie. When they found out that they actually were, a few people asked me "Well, why aren't you doing a horror movie?" That got into my mind and I started playing around with ideas that became the genesis for a script I started writing a few months ago. Which happens to be where I find myself in the enviable position of being an artist, photographer and director.

RHB: What about *AUTOPSYNOTICA*: A Journal of Sex and Death? What is it all about?

Chad: Shortly after completing my first art book, *BLACK STUFF*, I started an *AUTOPSYNOTICA*, which was called *GENEVA* at the time. Originally the book was going to focus on the esoteric things like angels and demons. I straggled with it right out of the gate and found myself producing art that had more "death" in it. I worked on the project for a year and for two years and was never quite happy with it. In August 2004, my father passed away rather suddenly. Once I had a chance to clear my head, I knew what the book was going to be. The title changed almost immediately to *AUTOPSYNOTICA* and it became my ode to the two primary forces in my life—sex and death.

RHB: What is your process for conceptualizing a project like *AUTOPSYNOTICA*?

Chad: I work very organically. More times than not, I start working on an image before I even fully know what it's going to be. Sometimes I might start with a... general idea or a word or a texture, and I build from there. With *Autopsynotica*, I knew that the images would have to do with either sex or death—or both—but that was pretty much the only guideline I gave myself.

RHB: Photography depicting death was quite common during the 19th century. Did you draw any inspiration from the time period?

Chad: Not particularly. I'm familiar with the whole "death phobia" phenomenon from that period, but I don't think it's ever been an overt influence on my work.

RHB: From the preview images, I get the impression you have an affinity for the old silent screeners like *Nosferatu* and *Caligari*. Was German Expressionism an inspiration for the book?

Chad: I've always been a big fan of German Expressionism, but there's no one particular point where I referenced it while working on the book. I think it was an influence, but more on a subconscious level.

RHB: Let's talk about role models. Do you have any artistically?

Chad: There's quite a list, really. The top would definitely be H.R. Giger. Beyond that, Dave McKean, Ashley Ward, Phil Hale, Cliff Mainis, Tim Fredstreet.

RHB: You also wrote the descriptive passages in *Autopsynotica*. Is it difficult for you to switch the written part of your brain between the visual side?

Chad: I was a writer long before I was an artist. It was a bit more difficult to switch gears, but as with any profession, some of the material came really quickly, while other pieces took forever to get out of my head and on to paper.

RHB: Speaking of writing, you are also working on a screenplay. How's that going?

Chad: Ah, yeah, the screenplay. It's quite the beast. Not only was I still pretty when I started writing it, but having never written in that format before, it was almost like having to learn a whole new language. I actually never intended to write a screenplay, but when I expressed interest in directing films, my producer insisted that I sign with a property I had started to develop as an outline a few months prior. Suddenly I found myself having to take a large writing project again in order to accomplish my primary goal, which is to direct.

Now that I'm well into the meat of the story, it's becoming a little easier, though it's still a daily grind to get everything down properly.

With any luck, it will be done within the month and then it'll go to my producer to work his magic.

RHB: Two of the comics heavy hitters, John Cassaday and Ben Templesmith wrote the foreword and afterword for *Autopsynotica*. Do you have any desire to work in the comics field?

Chad: I've done a lot of comics work, covers primarily here and there. I've a few comics fan and always have had an interest in doing more work in the industry but I'm not much of a sequential-art type artist, so that prevents me from doing too much. That said, I am working on a special project with one of the industry's top writers, but I can't really say too much just as we're still in the really early stages of development.

RHB: Is there a signing tour in the works for *Autopsynotica*? Are you going to make any cans?

Chad: I'll be at the Rattmann Press Expo in San Francisco in April and signing at the RHM booth at the San Diego Comic-Con in July. Beyond that, I haven't really explored any other options. I'm considering a book release party here in L.A., but nothing's solid yet.

RHB: What are your ideas for *Autopsynotica*?

Chad: Finish my script and get my little horror movie made. Continue directing music videos. Finish my next books—*Autopsynotica II* and *The Pain Box*—as well as release *Deviltingne*, a collection of my commercial art and photography.



FRANK TADETTAS

DEATH DEALER



MARCH 2007

JOSHUA
ORTEGA

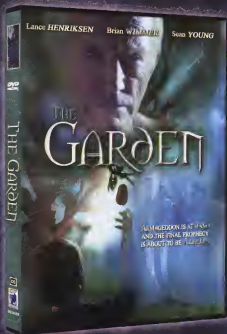
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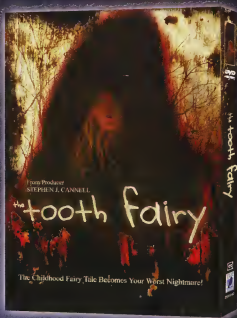


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